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THE ARCHITECTURAL RECORD

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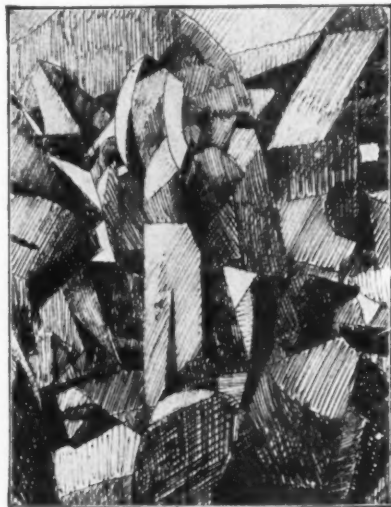


THE WORK OF
PARKER, THOMAS & RICE

PRINTED IN NEW YORK 25¢ A COPY — 1500 A YEAR



LOOKING DOWN BROADWAY
By John Marin, Impressionist, 1913.



LOOKING DOWN BROADWAY
By Picabo, Cubist, 1913

USING PAINT

PAINT is used for different purposes. Some use paint as you see it in the picture on the left. This is a picture from City Hall Square, New York, looking down Broadway, and is called the impressionist style in the art of painting. The other is a picture of the same subject and is the cubist idea of painting.

You probably do not know enough about these styles of art to say that they are good or bad, and unless you are an expert you are supposed to say nothing.

If, however, you own a city or country house, stable or garage, you would not employ an impressionist or cubist to paint it. You would want an honest, old fashioned painter to do the job and you would want the best paint to be had in the market.

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NEW YORK

THE ARCHITECTURAL RECORD

Volume XXXIV

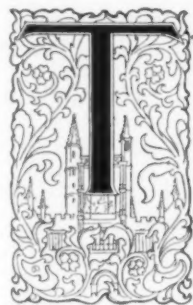
AUGUST, 1913

Number II



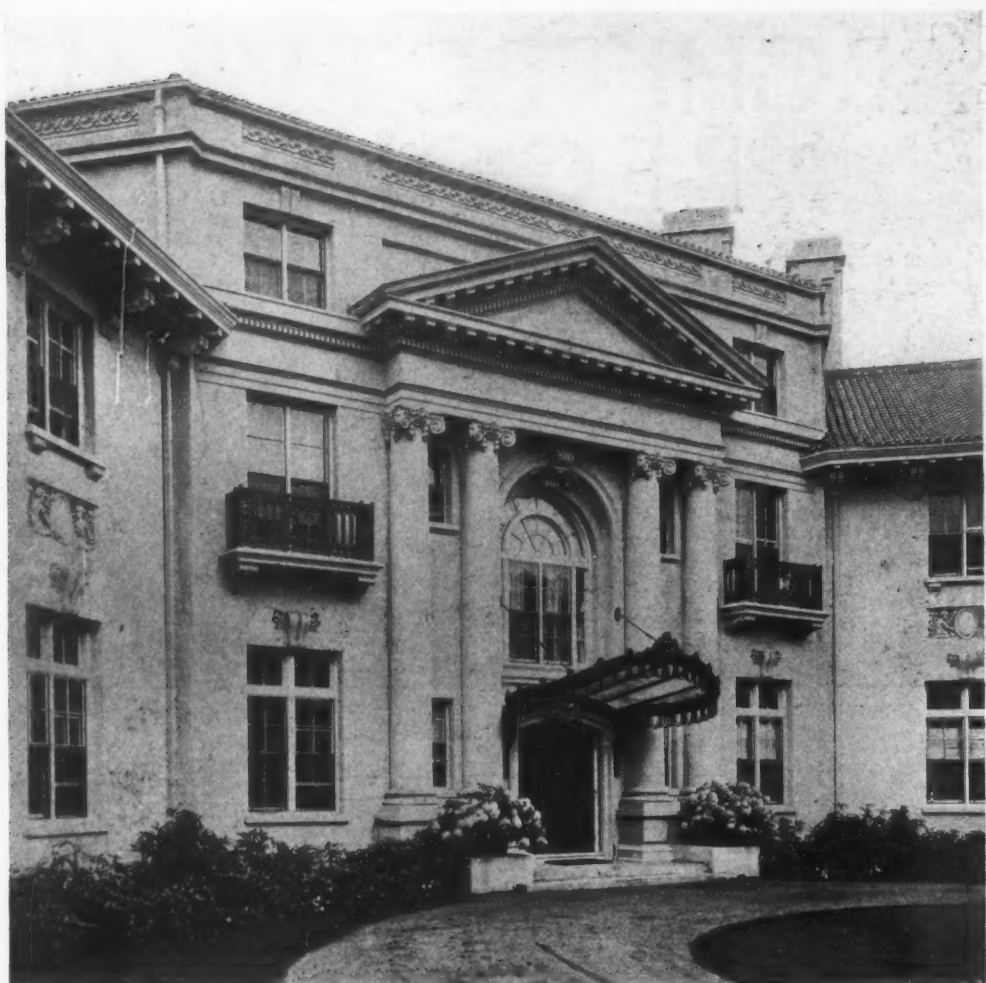
RESIDENCE OF FREDERICK AYER, ESQ., PRIDES CROSSING, MASS.
Parker, Thomas & Rice, Architects.

NOTES ON THE WORK OF PARKER, THOMAS & RICE OF BOSTON AND BALTIMORE

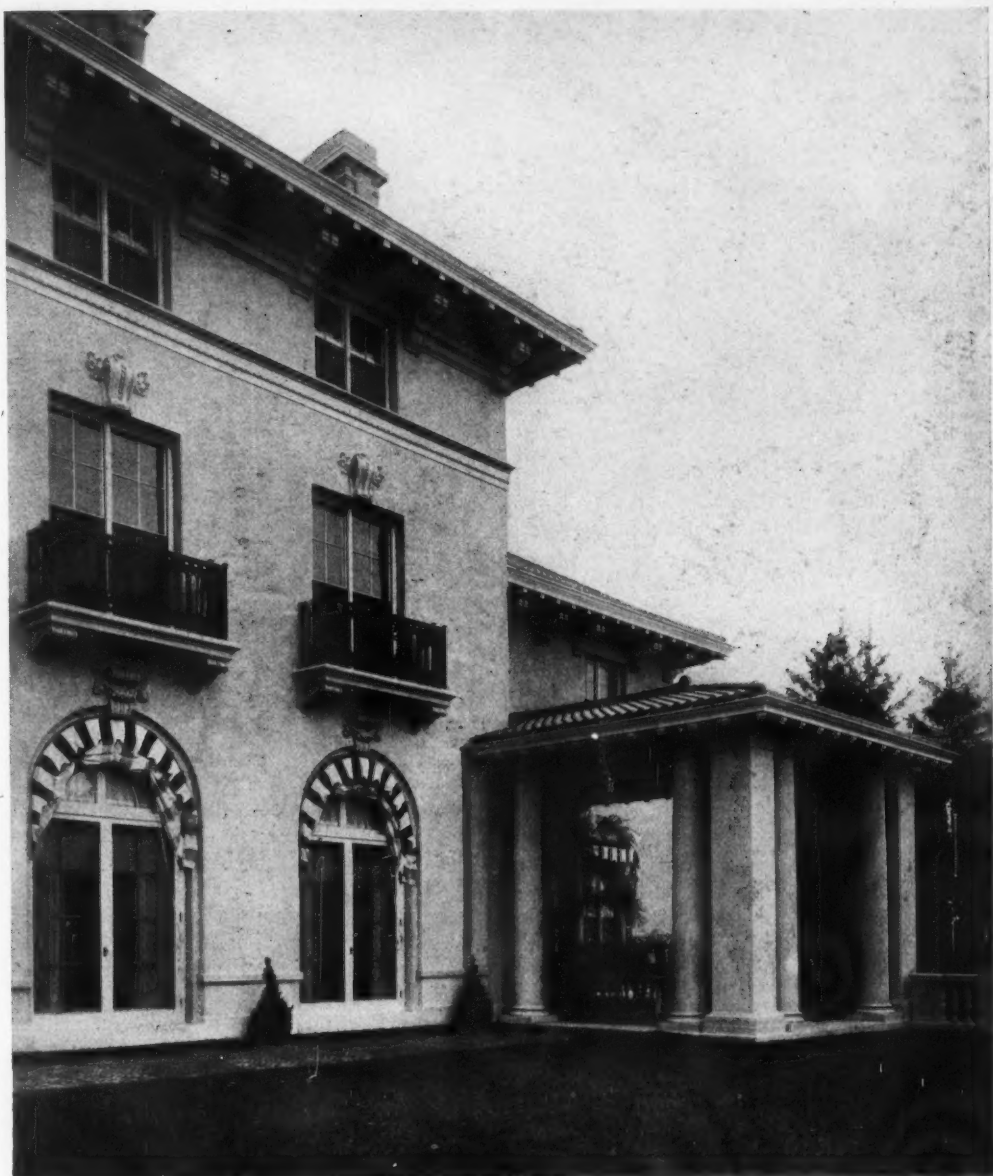


THE REMARK has frequently been made that in New England and particularly in the vicinity of Boston, the English tradition in American architecture has lingered most tenaciously. Just how the English architectural tradition should be described it is not easy to say, but it seems to have had at least three dominant characteristics. In the matter of style it was extremely eclectic, but with a tendency in the direction of secular Gothic. In the mat-

ter of design it was not very conscientious and was not informed by any very exactive standard of technical practice. Finally, it sought above all to be unpretentious, and in the case of domestic buildings somewhat personal. It achieved its greatest successes, not by virtue of much architectural knowledge or skill or of any instinct for the fundamental proprieties of architectural form, but because of the way in which an architecturally negative building obtained dignity and confirmation from the manner in which it is used. The better class of New Englanders, like the better class of Old Englanders, always treated their buildings with respect, and consequently the



ENTRANCE DETAIL, RESIDENCE OF FRED-
ERICK AYER, ESQ., PRIDES CROSSING, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



DETAIL, RESIDENCE OF FREDERICK
AYER, ESQ., PRIDES CROSSING, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



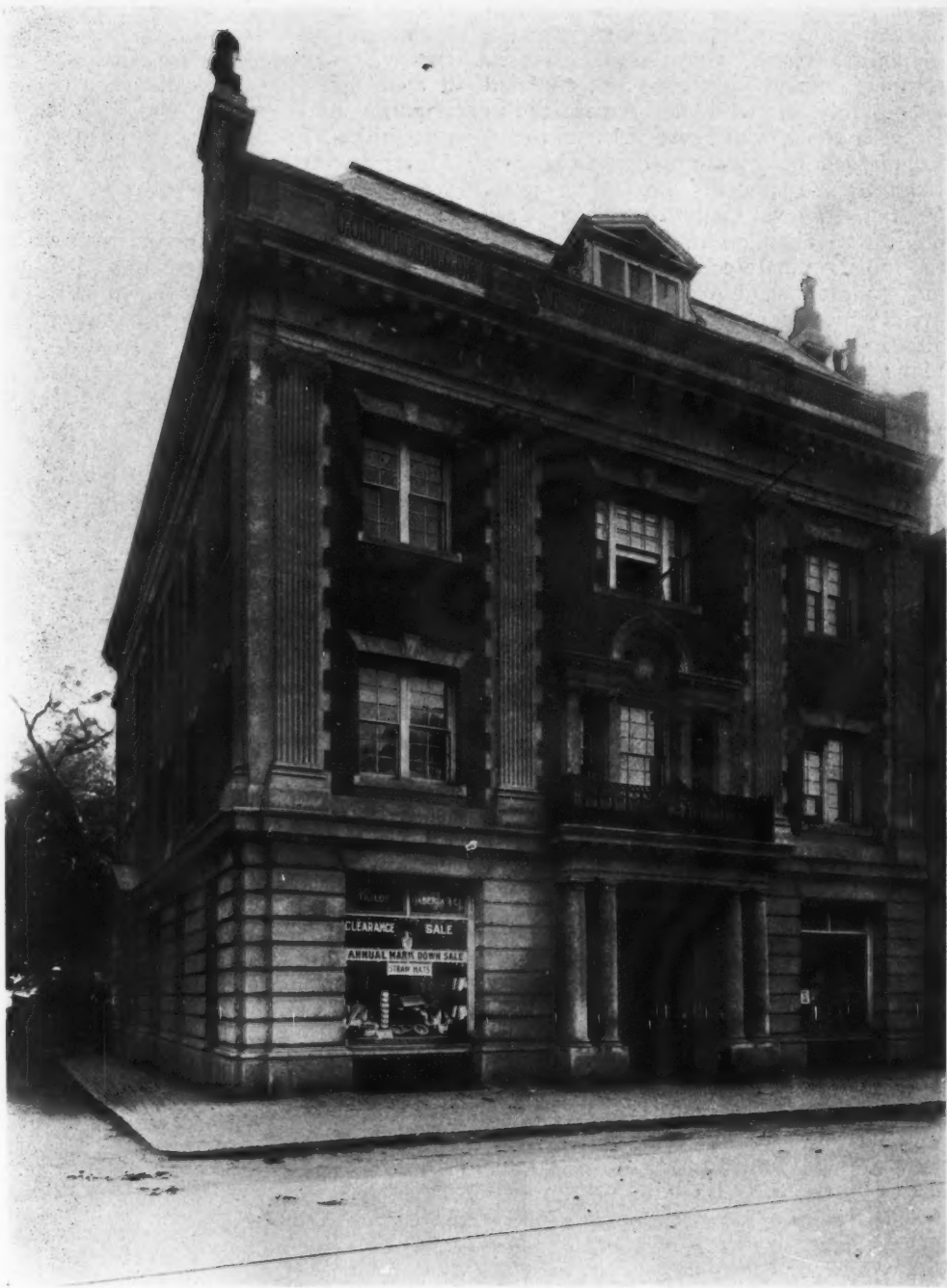
THE TENNIS AND RACQUET CLUB, BOSTON, MASS.
Parker, Thomas & Rice, Architects.

buildings themselves improved and melted with age. Their architecture derived its value less from any technical merits than from its association with a sincere and continuous method of life.

This English architectural tradition has always been and is still a powerful influence in determining the new forms which American architecture assumes, and its effect is by no means confined to New England. Previous to 1880 it prevailed throughout the entire country. Between 1880 and 1890 other influences began to be important, particularly in the vicinity of New York, and after 1890 these influences practically took possession of the metropolitan architectural field. Among these newer influences the one which was most definitely opposed to the inherited English tradition was that derived from France. An increasing proportion of American architectural practitioners directly or indirectly received their training at the *Ecole des Beaux Arts*, and the immediate effect of this training was fatal to the English

tradition. The characteristic merits of a building designed in the French method were wholly different from the characteristic merits of the Anglicized American architecture. The new *Beaux Arts* practitioners frowned on the rather meaningless eclecticism of the past. They sought to introduce into this country either modern French forms or those of the latter part of the eighteenth century. They insisted upon a much higher standard of professional practice, particularly in preparing the plans for their buildings, and in this respect they made their greatest single contribution to the improvement of American architectural methods. Finally their buildings were frankly pretentious. French art, and particularly French architecture, has rarely been diffident, unassuming and personal after the manner of so much English art and architecture. It has been frankly self-confident and rather liked to exhibit its charms to the public.

The effect of this infusion of French blood into the American architectural

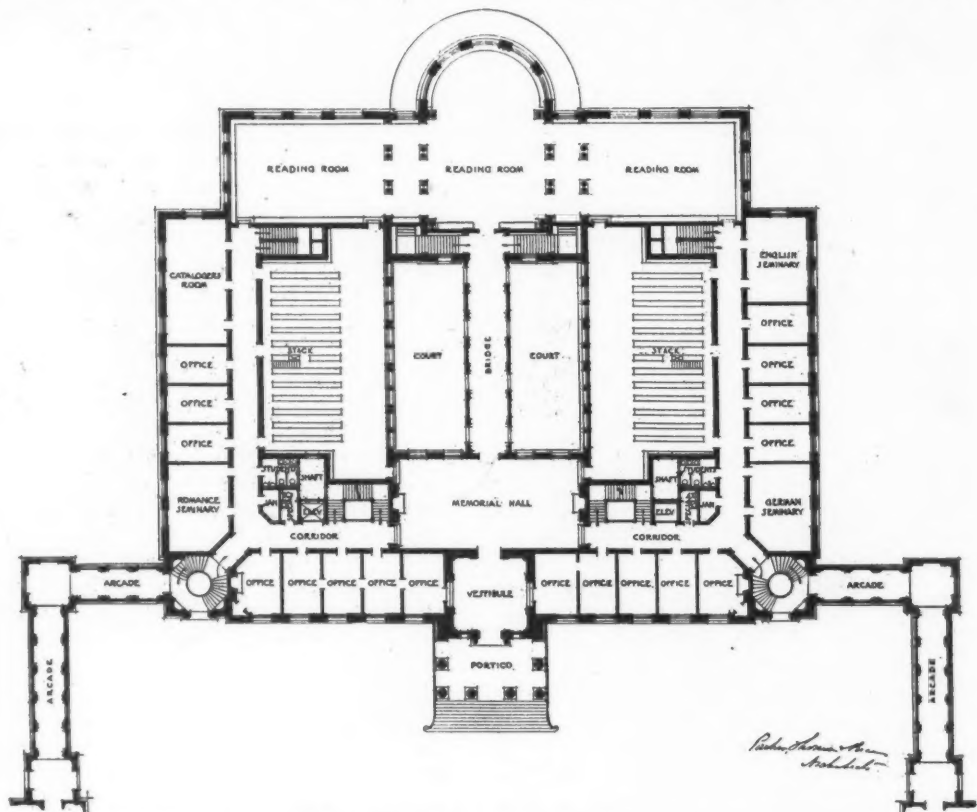


THE "A-D" CLUB HOUSE, CAMBRIDGE, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.

stock was extremely valuable. A great increase in competence and vigor was the immediate result, and this increase in competence and vigor was not confined to the architects who had been trained in France. Those who remained true to the English tradition were obliged to borrow from their opponents the better parts of the French methods. They were obliged to abandon to a certain extent the indiscriminate eclecticism of the past and to give some consistency to their architectural forms. They were obliged also to pay more attention to the technique of designing and planning. The plan of the average building in particular was very much improved, and it was improved just at the time when American business began to demand increasing efficiency in this respect from American architects. Finally even the increased pretentiousness was not without its de-

sirable aspects and results. American architecture needed self-confidence and energy. It needed the advertising which it could get only by boldly claiming the attention of the public and insisting on recognition. Considering the condition of American artistic opinion twenty-five years ago, anything was better for American architecture than public indifference and neglect, and during the intervening period the area and intensity of the public interest in architecture, while it still leaves much to be desired, has very considerably increased.

While the underlying movement of American architecture during the past twenty-five years may be described as a conflict between an inherited English tradition and the new French methods, this formula is far from exhausting the alternatives which were being offered to American architects during this very



PLAN OF THE ACADEMIC BUILDING FOR JOHNS HOPKINS UNIVERSITY,
BALTIMORE MD.

Parker, Thomas & Rice, Architects.



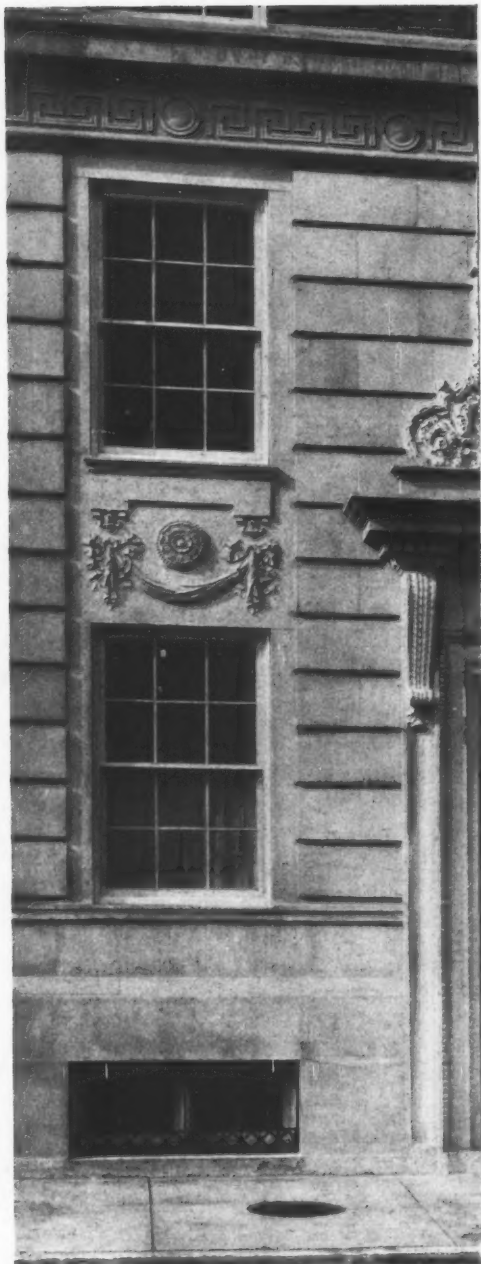
PERSPECTIVE DRAWING OF THE ACADEMIC BUILDING FOR JOHNS HOPKINS UNIVERSITY, BALTIMORE, MD.

Parker, Thomas & Rice, Architects.

fruitful period. On the contrary, the majority of good American architects did not allow themselves to be caught definitely on either one side or the other of this conflict. They accepted cordially the higher standards of technical practice, the increased artistic self-confidence and the diminishing eclecticism characteristic of the French method, but they understood that under American conditions a certain freedom of choice among historic styles was necessary, and they understood also that particularly in domestic architecture, unpretentiousness, if not, mere diffidence, was more characteristic of better American manners than the desire for display. The more successful modern American designers have taken all that was best from the French architectural method without adopting the mere modern French mannerisms, with which these methods are associated. What American architecture needed was the results of the improved French training and courage, which comes from the consciousness that architecture has a public function to perform and must proclaim its own value. This it has obtained,

and the process of obtaining it has been accompanied by an increase instead of a diminution of American architectural individuality. The names could be mentioned of a score or more of architects and architectural firms who have taken advantage of the opportunities of the last twenty-five years to give expression to a peculiarly personal vision of contemporary American architectural needs.

The quality which the better American architecture has obtained during this period was admirably defined by Mr. John Galen Howard in an address recently delivered before the National Institute of Arts and Letters. He detected in architectural firms as far apart in their methods as Messrs. McKim, Mead & White and Cram, Goodhue & Ferguson, an underlying largeness of architectural conception which gave to their work the rare and great merit of style—a merit which was independent of the styles which these firms adopted as the occasional source of their buildings. Style, as Mr. Howard admits, is an extremely difficult quality to define, but it appears at least to possess two ingredients. It is



DETAIL—THE GLOUCESTER APARTMENTS,
BOSTON, MASS.

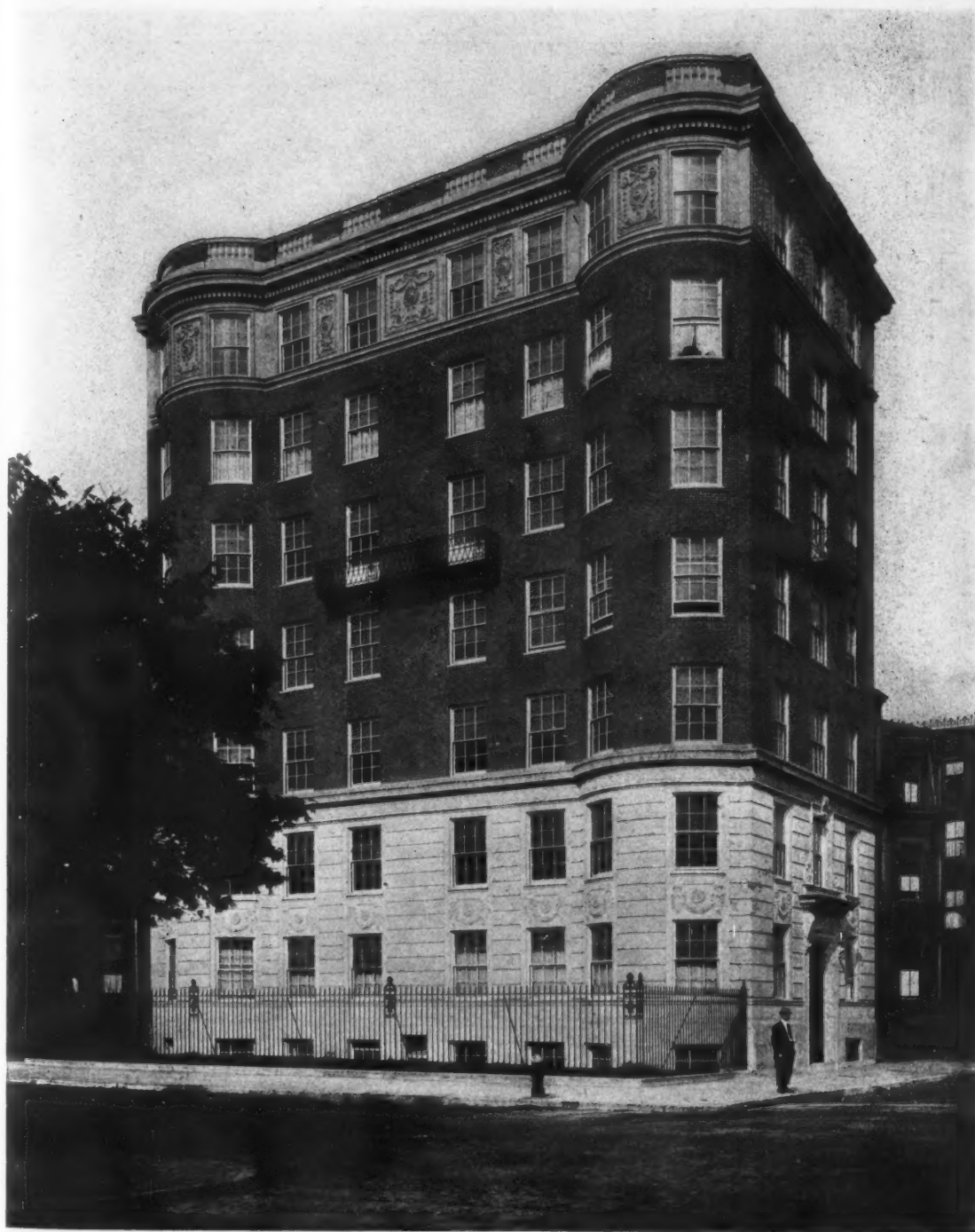
Parker, Thomas & Rice, Architects.

a highly individual characteristic, but its individuality is not arbitrary. It makes an appeal to something normal in human nature, and it is consequently enjoyed by

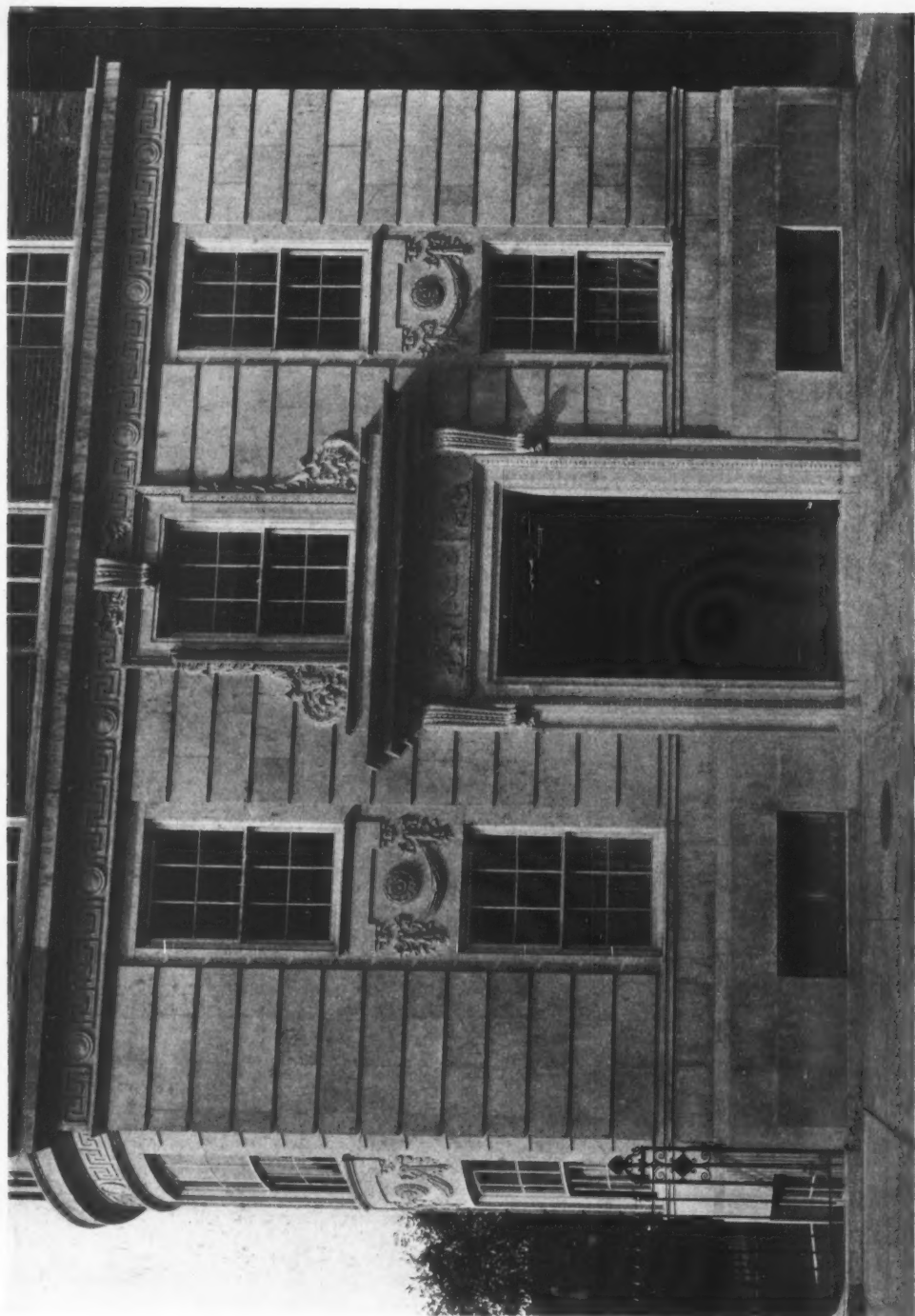
a large number of people and helps to form their taste. It is always tending to express those comparatively permanent aesthetic values which are usually associated with the word classic. In particular buildings either this impersonal or this personal element may predominate, and the building may tend to be either eccentric or lifeless, but on the whole the better American work of the last twenty-five years has held a fair balance between French architectural classicism and English architectural romanticism.

A balance of this kind is very excellently embodied in the work of Messrs. Parker, Thomas & Rice. The two original members of this firm both received their training at the Beaux des Arts, and when they returned to this country to begin practice they were naturally predisposed to apply French methods and ideas to their work. In the beginning their application of the results of their French training had a tendency to be literal. At its worst the French influence degenerates into a mere Parisian mannerism which assumes the form not merely of reproducing buildings with a definite Parisian parentage, but of seeking an excess of emphasis both in the general character of the design and in the use of ornament. Messrs. Parker & Thomas never went to any such extreme, but in some of their early buildings, before they had come to do their own architectural thinking, the influence of their Parisian training was a little too much in evidence. But this phase did not last very long, and even while it lasted it did not dominate all their work. Almost from the start they were sensible of the desirability of getting rid of the French manner and of giving expression to the sound technical methods which constituted the substance and value of the Beaux Arts training.

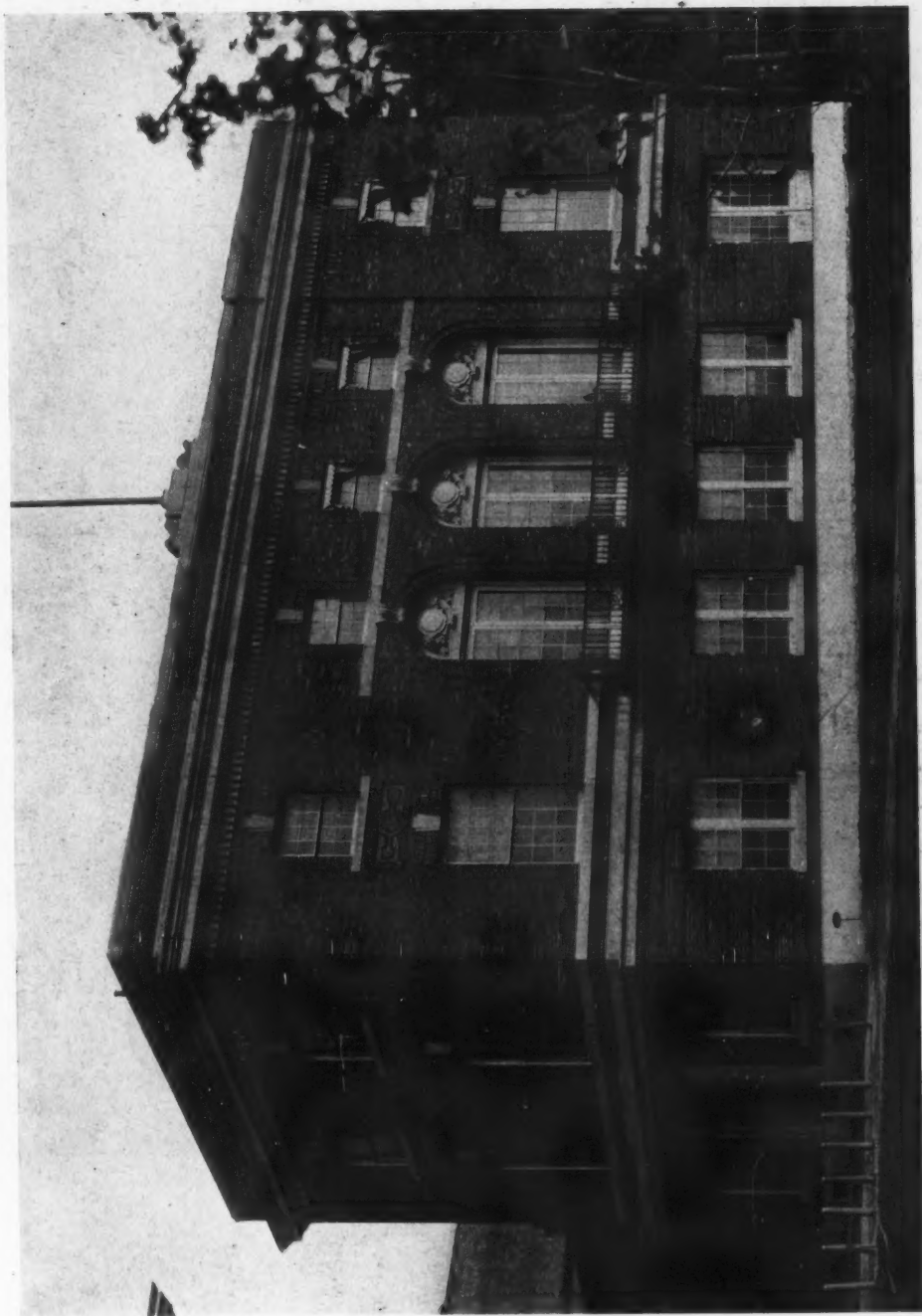
It is significant that Messrs. Parker & Thomas became re-domesticated after their sojourn in Paris very much more quickly than did certain of their contemporaries at the school, and it seems natural to attribute the quickness of this recovery, in part at least, to the fact that unlike most of their contemporaries



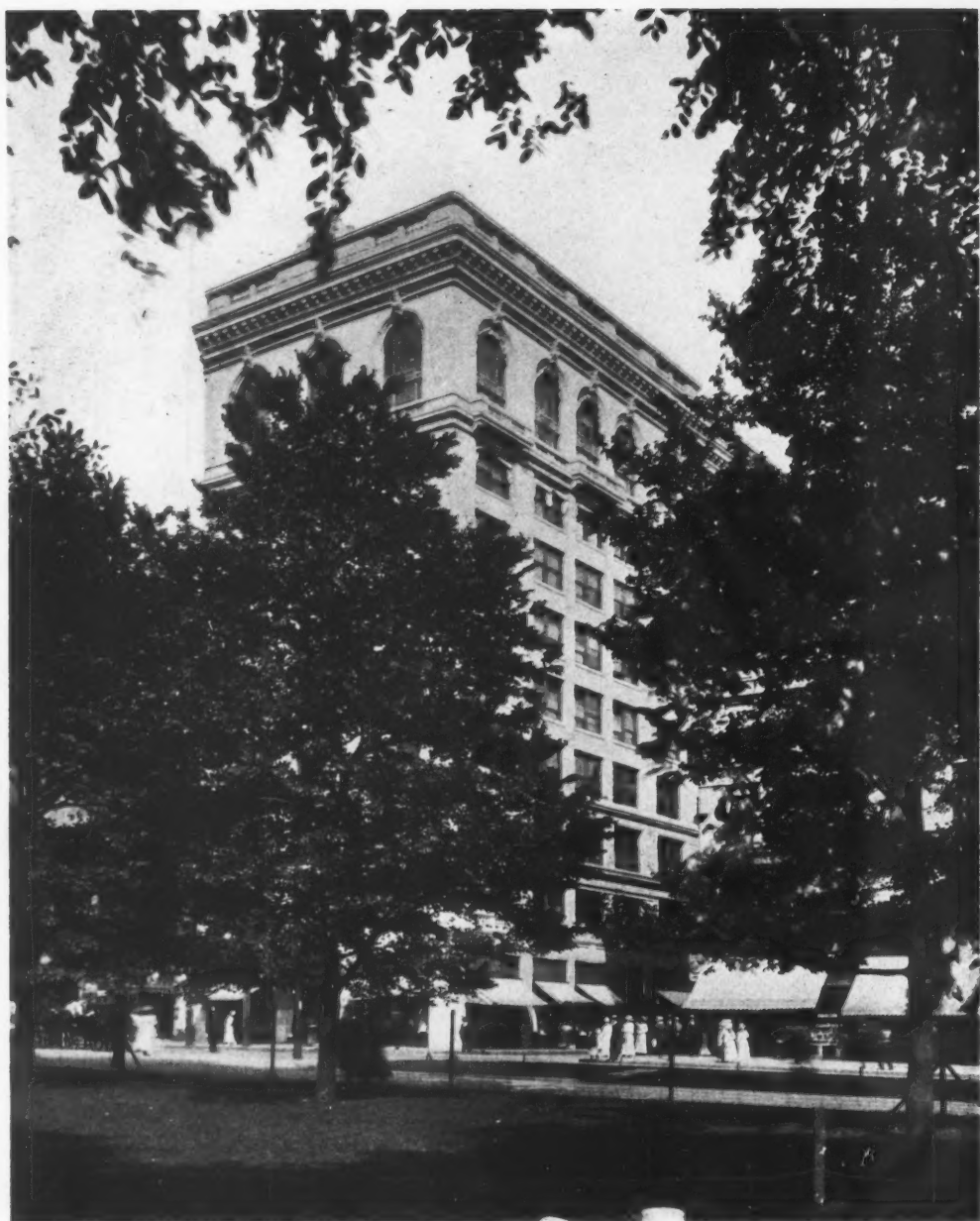
THE GLOUCESTER APARTMENTS,
BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



DETAIL—THE GLOUCESTER APARTMENTS,
BOSTON, THOMAS & RICE, ARCHITECTS.
MASS.



THE UNION BOAT CLUB, BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



BUILDING FOR R. H. STEARNS & CO.
BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



DETAIL—BUILDING FOR R. H. STEARNS
& CO. BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



THE COLUMBIAN NATIONAL LIFE INSURANCE
BUILDING, BOSTON, MASS.
Parker, Thomas & Rice, Architects.

they did not begin to practice in New York. Offices were opened both in Boston and Baltimore, cities in which what we have called the English tradition had remained dormant. From the beginning the work of the firm has exhibited the more personal and less *doctrinaire* tendencies, which we have associated with American architectural Anglicanism, and this in spite of the fact that they have not

been betrayed into the technical carelessness which was the worst characteristic of that tradition. The buildings which they have erected in Boston and its vicinity and in Baltimore do not strike the observer with any sense of incongruity. They have not violated the local tradition. What they have done was to improve upon its better characteristics.

One has only to compare the work of Messrs. Parker, Thomas & Rice in the mass with the work of certain prominent New York firms in order to detect the effect of this Anglicized American tradition. There can be no doubt, for instance, that the dominating influence in the work of Messrs. McKim, Mead & White was on the whole rather Italian than anything else. To be sure they designed many buildings, whose source and merits were more French and English than Italian, but it is no less sure that their great contribution to American architecture was the infusion of real life into the Italian Renaissance tradition, with its back-

FRANKLIN STREET



PLAN OF FOURTH FLOOR, COLUMBIAN NATIONAL LIFE INSURANCE BUILDING, BOSTON, MASS.

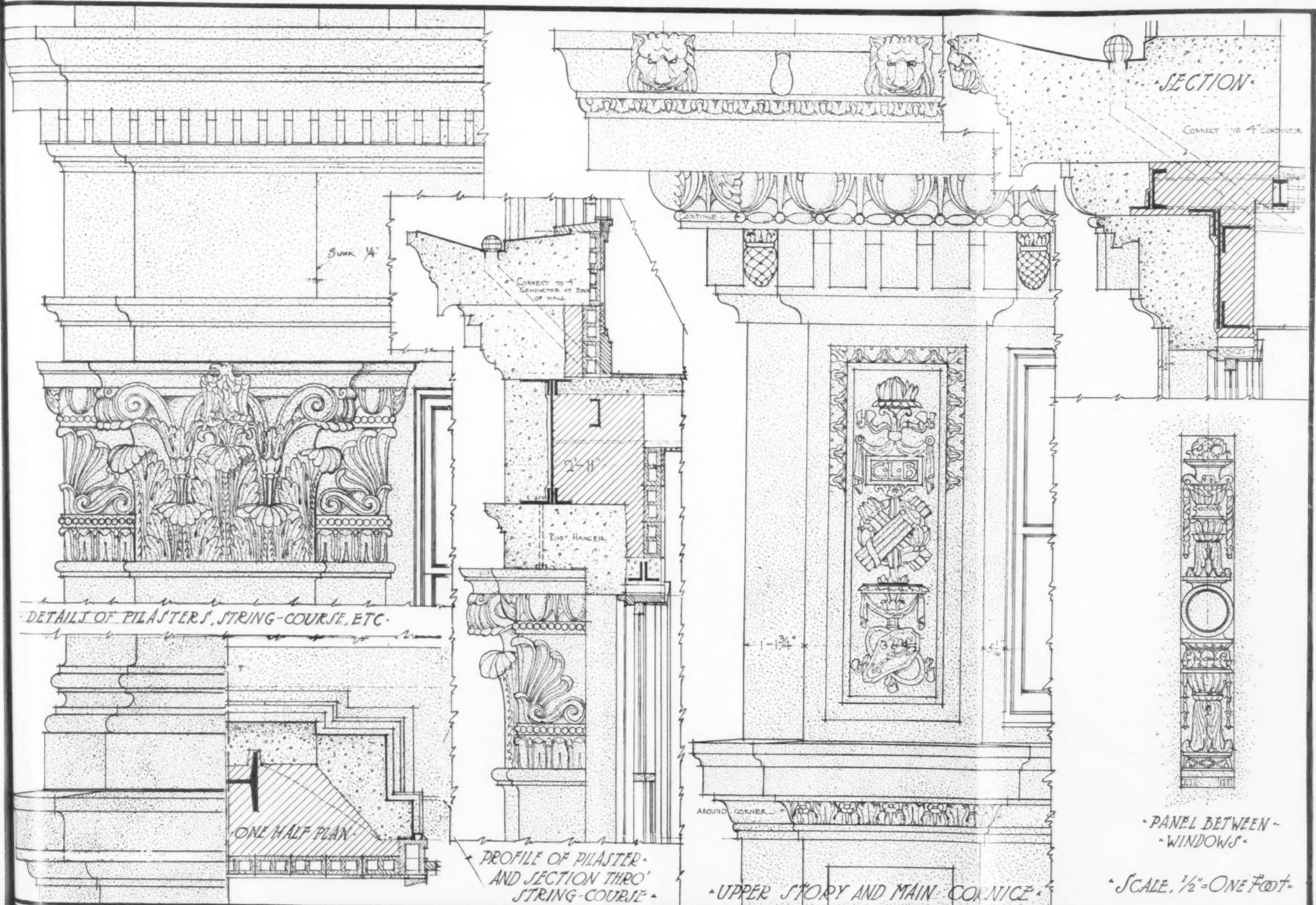
Parker, Thomas & Rice, Architects.



ENTRANCE DETAIL—THE COLUMBIAN NATIONAL
LIFE INSURANCE BUILDING, BOSTON, MASS.
PARKER, THOMAS & RICE. ARCHITECTS.

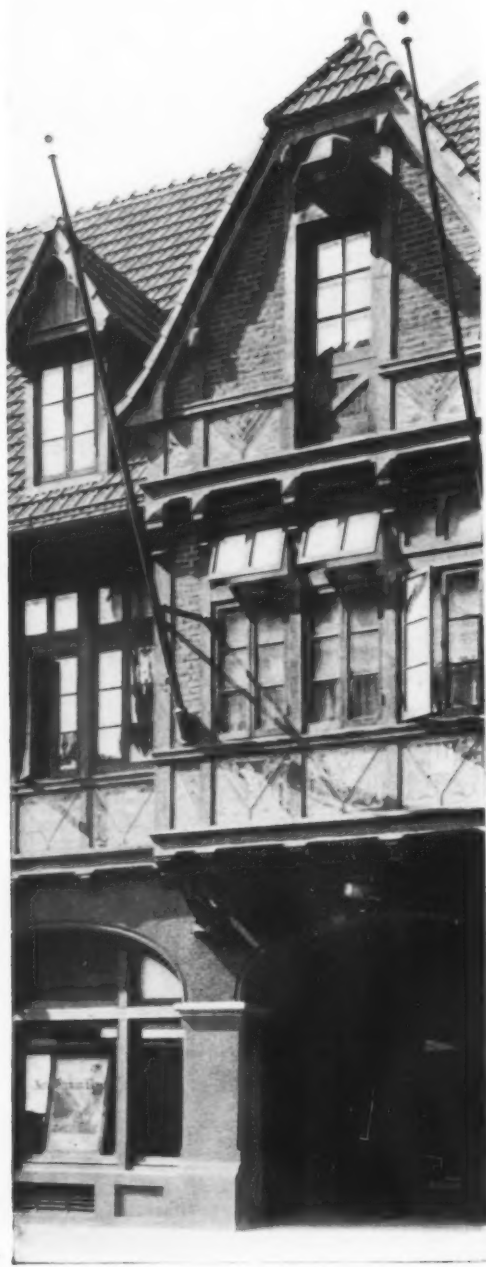


THE COLUMBIAN NATIONAL LIFE INSUR-
ANCE BUILDING, BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.





THE NORTH GERMAN LLOYD STEAMSHIP
OFFICES, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



DETAIL OF THE NORTH GERMAN LLOYD
STEAMSHIP OFFICES, BALTIMORE, MD.
Parker, Thomas & Rice, Architects.

ground in the architecture of Imperial Rome. In the same way the particular contribution which Messrs. Carrere & Hastings have made has been to interpret with fidelity and feeling for the benefit of contemporary America the last really fine period of French architecture, viz.: that of the latter part of the eighteenth century. In the case of Parker, Thomas & Rice, there has been no similar devotion to any one particular phase of past architectural history. They have been more eclectic than either of the two other firms mentioned, and this eclecticism was in itself one illustration of their adhesion to the Anglican American tradition. Their work has, consequently, lacked the consistency which can be obtained only from a somewhat dogmatic limitation of that area of architectural experimentation, a consistency that is even better exemplified in the work of Cram, Goodhue & Ferguson and Charles A. Platt, than it is in that of McKim, Mead & White or Carrere & Hastings. But while the work of Messrs. Parker, Thomas & Rice has not obtained the integrity which comes from loyalty to a particular idea, its eclecticism is as far as possible from being meaningless and indiscriminate. They have adhered for the most part to the tradition of the English Renaissance, and they have showed a lively feeling for the characteristic values of that aspect of the general Renaissance movement. Their work is very personal, as all work which adheres in general to the English tradition must necessarily be, but it is not in the least eccentric. On the contrary, the personal note is human and social rather than specifically individual. It may be compared to the manners of a man who can be warm and sympathetic to his acquaintances without ceasing to be well-bred.

This brings us to the most conspicuous characteristic of the work of Parker, Thomas & Rice, viz.: its persistent good taste. No matter what they are designing, whether it be a warehouse, a hotel or office building, a club house, a city residence, a country place or a bank, they always succeed in giving their buildings a positively agreeable and presentable



THE NORTH GERMAN LLOYD STEAMSHIP
OFFICES, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



THE NORTH GERMAN LLOYD STEAMSHIP
OFFICES, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.

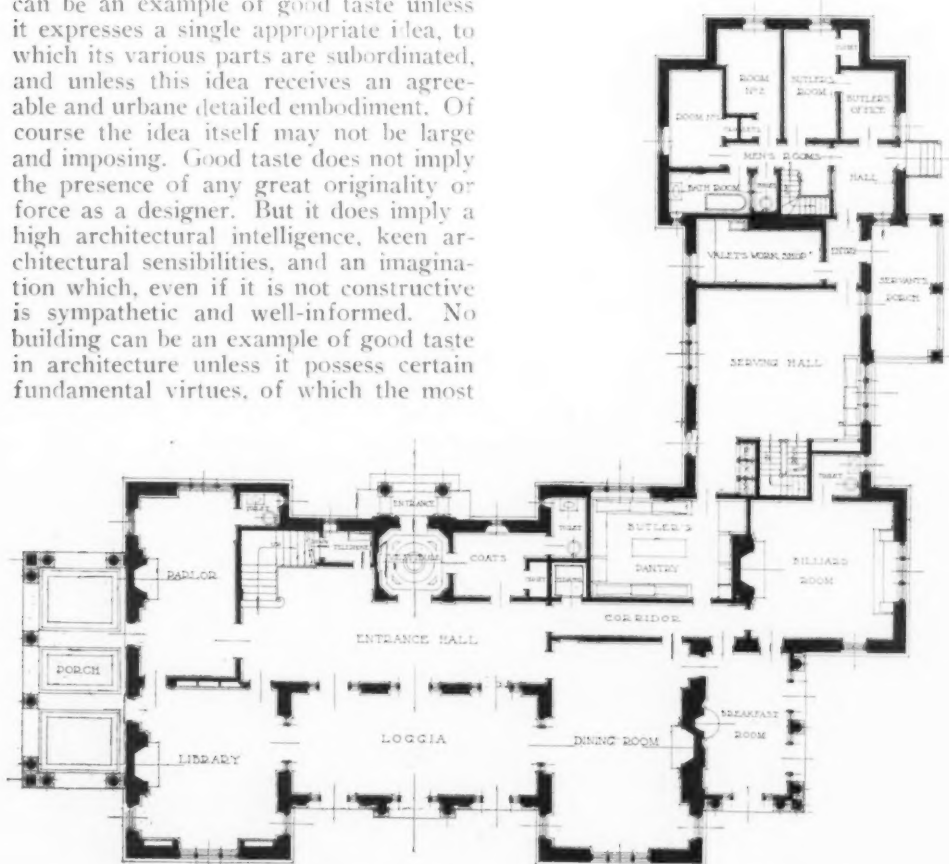


RESIDENCE OF MRS. L. Z. LEITER,
BEVERLY FARMS, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.

appearance. Neither is their success in this respect to be appraised merely as the expression of a negative quality—the quality of being able to avoid offensive mistakes. Good taste means primarily nothing much more than the ability to know how the normal human eye will regard our individual aesthetic preferences, but in the case of an architect, who has to pull together the appearance of an elaborate and complicated building, it is a positive quality of the highest value. It would not be hard to name three or four very brilliant designers whose work, in spite of its cleverness, in spite occasionally of the presence of bold imaginative architectural ideas, is vitiated by an utter lack of the quality which is called good taste. No building can be an example of good taste unless it expresses a single appropriate idea, to which its various parts are subordinated, and unless this idea receives an agreeable and urbane detailed embodiment. Of course the idea itself may not be large and imposing. Good taste does not imply the presence of any great originality or force as a designer. But it does imply a high architectural intelligence, keen architectural sensibilities, and an imagination which, even if it is not constructive is sympathetic and well-informed. No building can be an example of good taste in architecture unless it possess certain fundamental virtues, of which the most

fundamental is scale. Any disproportion between the parts and the whole, any excessive emphasis of one element in the design, any inability to grasp all the essential elements in the problem are sure to deprive a building of that appearance of being agreeable, which has been attributed to the quality of good taste. It is not the highest quality which an architect can possess, but it is closely related to that quality, and its expression is peculiarly necessary in contemporary American architecture, because it always makes a quick and effective appeal to a large and influential public.

Good taste is rather a gift than an acquisition, but if it were possible to acquire it its acquisition would certainly



FIRST FLOOR PLAN, RESIDENCE OF MRS. L. Z. LEITER, BEVERLY FARMS, MASS.
Parker, Thomas & Rice, Architects.

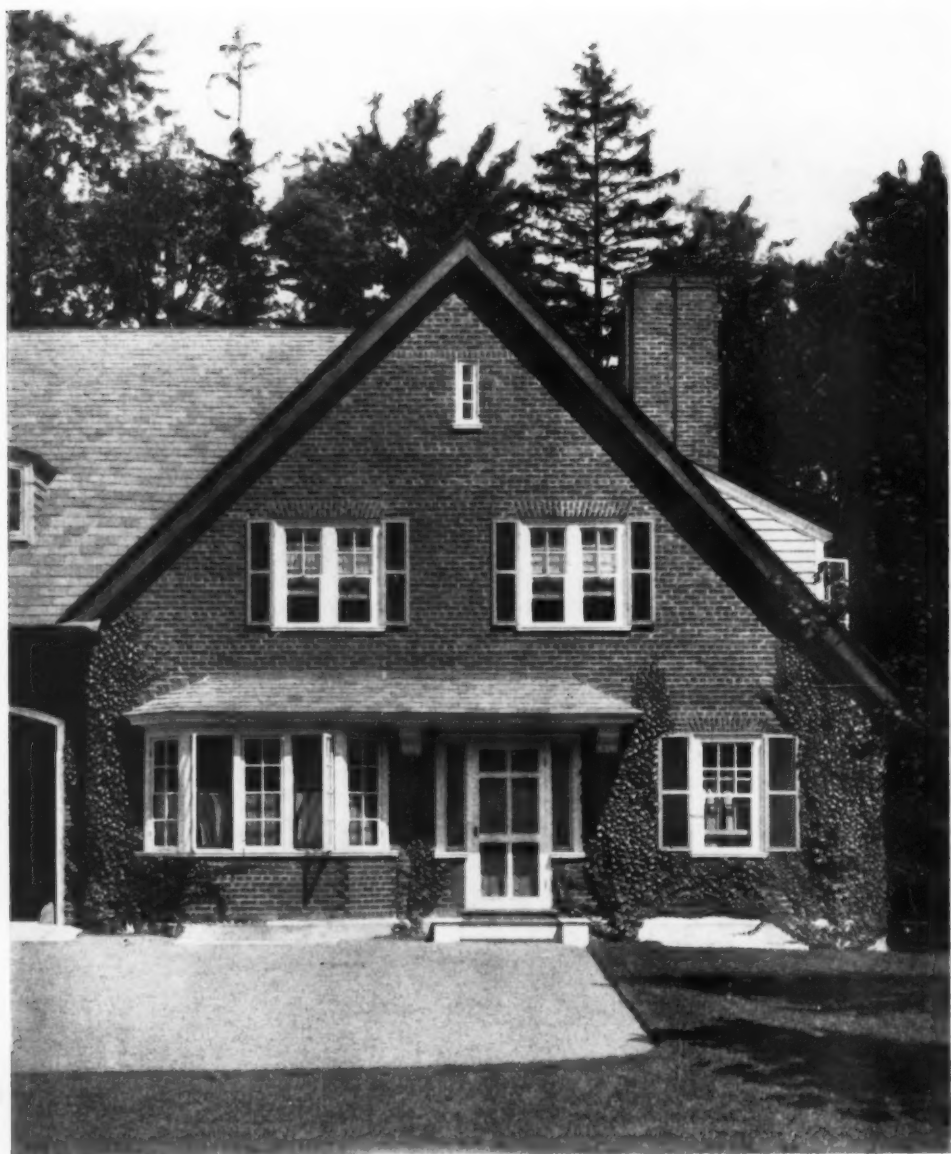
be promoted by a combination of the two influences to which we have been attributing certain general characteristics of the work of Messrs. Parker, Thomas & Rice—the influence, that is, of both the French and the English tradition. Modern French architecture has been on the whole distinctly lacking in good taste, because its besetting sin has been over-emphasis, both in the scale of the design and in the use of ornament. Neither has the English architectural tradition of itself proved to be a favorable sort for the development of good taste. It has tended either to mere personal eccentricity on the one hand or on the other to a conscious reticence and unpretentiousness which was lacking in that candid self-assertion so necessary to high achievement in any of the arts. These architectural tendencies tend to fail in the saving grace of good taste for opposite reasons, but if you could bring about a combination of the two, a fairly satisfactory formula for the formation of good

taste would result. Add the candid intelligence, the scrupulous technique and the vigorous self-assertiveness of French architecture to the greater warmth of personal feeling and the completer flexibility of English architecture, and the outcome of the mixture, whatever its other merits would assuredly be a consummate example of good taste. We know of no better way of characterizing the general and salient quality of the work of Parker, Thomas & Rice than to attribute to it that particular merit and to trace its origin to their success in grafting the results of their French training on the stock of the local architectural tradition of New England.

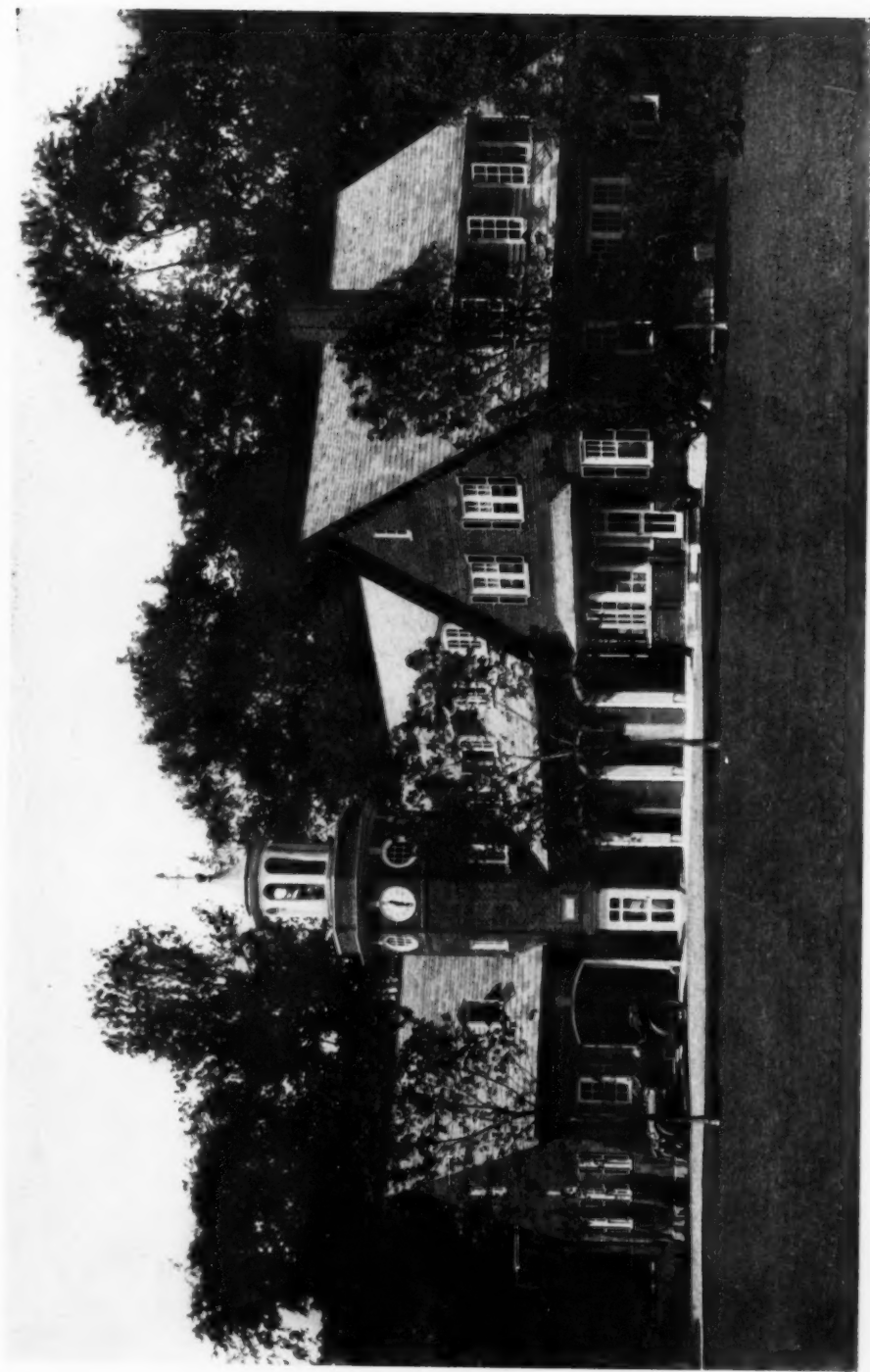
Reference has been made to the presence in the work of this firm of an eclectic tendency, but it is only fair to add that their eclecticism is almost the inevitable result of the volume and variety of the edifices which they have been commissioned to design. Those American architects who have most carefully es-



END ELEVATION. RESIDENCE OF MRS. L. Z. LEITER, BEVERLY FARMS, MASS.
Parker, Thomas & Rice, Architects.



DETAIL OF GARDENER'S COTTAGE, ESTATE OF
L. Z. LEITER, ESQ., BEVERLY FARMS, MASS.



GARDENER'S COTTAGE, STABLE AND GARAGE,
ESTATE OF L. Z. LEITER, ESQ., BEVERLY FARMS,
MASS.



THE MARYLAND CASUALTY COMPANY BUILDING, BALTIMORE, MD.
Parker, Thomas & Rice, Architects.

chewed experimental diversity of style have usually been specialists in one or at least in a few particular classes of building, in which case it is comparatively easy to bestow upon their work genuine consistency of form. But in the case of Parker, Thomas & Rice the maintenance of any such consistency was a far more difficult job. There have, of course, been other architectural firms the volume of whose work has been larger, but it is safe to say that there is none whose work has been more varied. They have had the rare opportunities of designing a group of exposition buildings and of having been unusually successful making the group both dignified and festive. They are now the official architects for one of the most prominent American universities, which has equipped itself with an outfit of new buildings, and as every one knows, a commission of this kind is exceedingly unusual and has been denied

to many of the most successful American architects. During the past ten years they have designed a larger number of low formal banking offices than any other firm in the country. The plans of many of the most important office buildings both in Boston and Baltimore have been turned out from their office, while in addition they have built almost as many warehouses. They have also designed one large hotel, several apartment houses, two important and successful clubs, quite a number of schools, and many miscellaneous buildings. Finally, they have been unusually successful both in obtaining commissions for the design of city and country houses and in executing these commissions to the satisfaction of their clients. Thus there is not a single type of building, except that of a monumental public edifice with the problem of which Messrs. Parker, Thomas & Rice have not had a chance to deal,

and such a wide diversity of practical requirements was bound to result in the selection of many different types of design, some of which would have to be experimental. The wonder is under the circumstances, not that the work of the firm has tended toward eclecticism, but that it has retained such a large amount of consistency.

The characteristics which the work of the firm has since brought to light were distinctly foreshadowed in one of the first important buildings designed by them—the Hotel Belvedere in Baltimore. In the exterior of this hotel there is clearly to be observed the results of a careful French training modified by instinctive good taste. Its façade attracted attention at once, because of the peculiarly successful adaptation which it exhibited, of a French domestic model to the needs of a towering American hotel. The same model had been used by other architects, but never, we believe, either before or since with so much success. Indeed the Hotel Belvedere is one of the few instances in which an architect has succeeded in giving scale to a twelve-story hotel. The vertical division of the design, the variations of the materials, and the treatment of the ornament on and above the cornice line have all been excellently managed, and the result is a building which makes both a strong and a pleasing impression on the beholder. A hotel is, after all, a domestic building, and like other domestic buildings it should present an inviting appearance to the public. It should even more than other domestic buildings tempt the guest to enter. Not very many modern American hotels have succeeded in creating this impression, the value of which, it may be remarked, is now receiving the testimony of the management of the Ritz-Carlton hotels. But in the Hotel Belvedere this very impression was produced with eminent success; and if the success was not complete that was only because a pair of architects so recently returned from Paris could not immediately overcome a tendency to an excess of emphasis in their handling of the ornamental detail.

The interior of the hotel showed much the same characteristics as the exterior.



THE MINOT BUILDING, BOSTON, MASS.
Parker, Thomas & Rice, Architects.

It was much more soberly treated than the majority of large American hotels, and it contained nothing which was offensive to a fastidious taste. In the de-



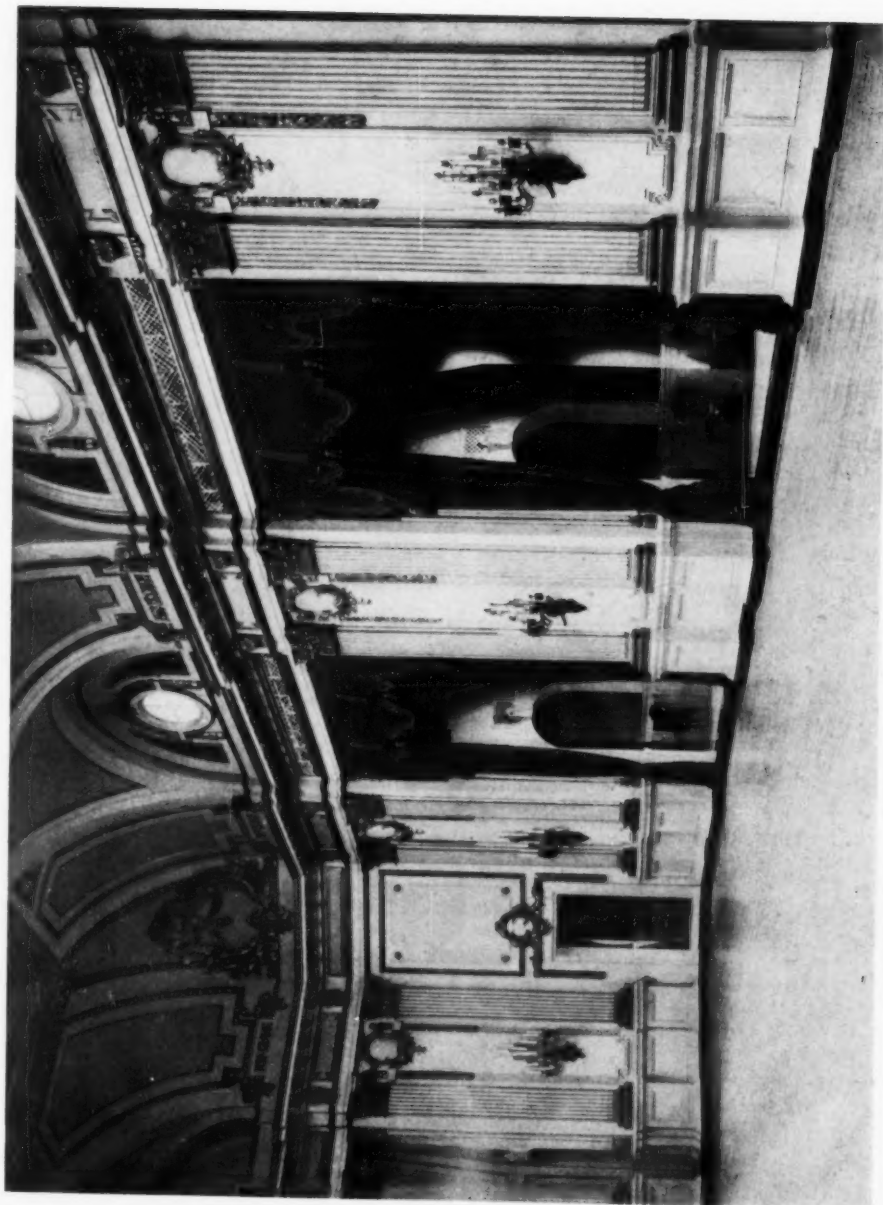
THE HOTEL BELVEDERE, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS



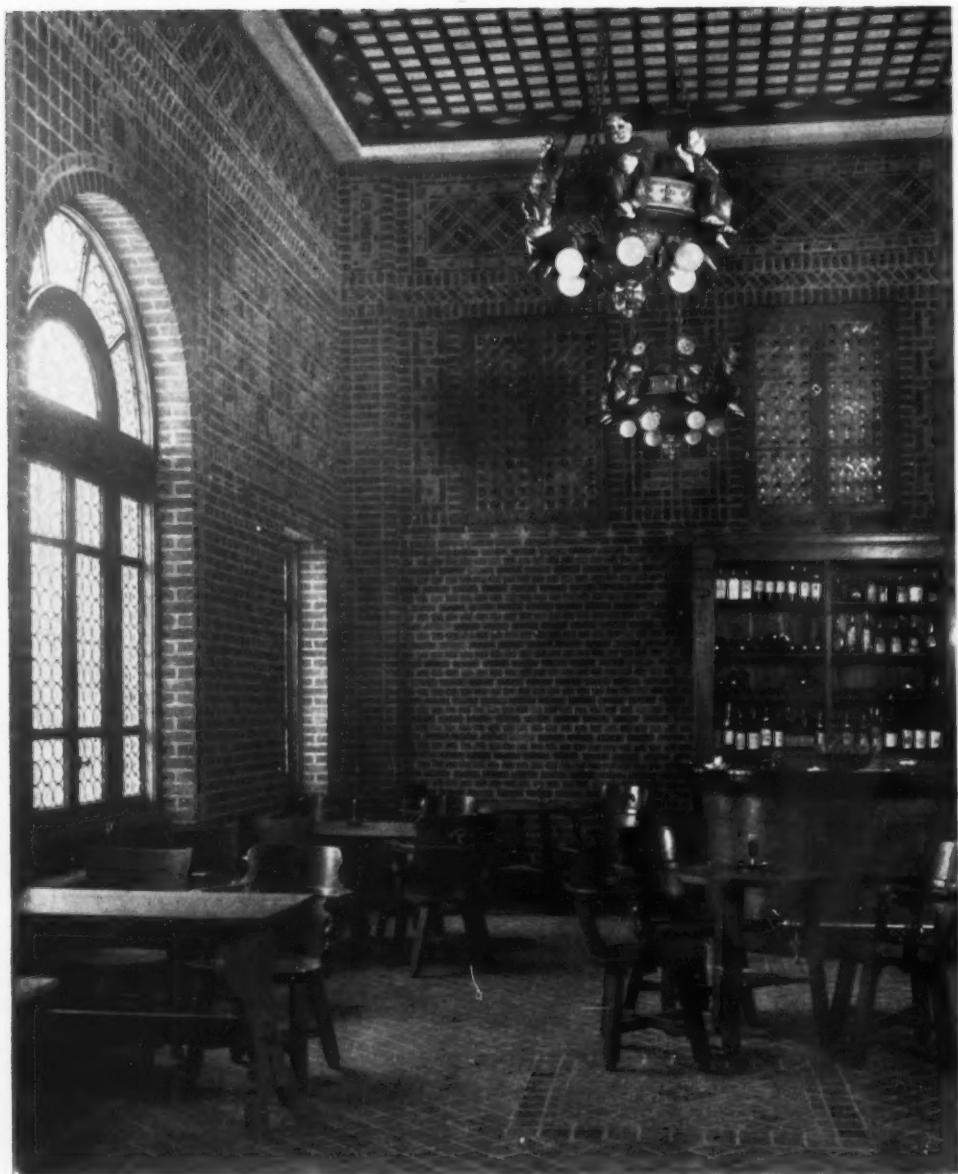
ENTRANCE DETAIL—THE HOTEL BELVEDERE,
BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



THE HOTEL BELVEDERE, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



✓ THE BALL ROOM, HOTEL BELVEDERE,
BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



THE TAP ROOM—HOTEL BELVEDERE,
BALTIMORE. MD.
PARKER, THOMAS & RICE, ARCHITECTS.



THE BALTIMORE AND OHIO OFFICE BUILDING, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



EXPOSITION BUILDINGS, JAMESTOWN, VA., 1907.
Parker, Thomas & Rice, Architects.

sign of the ballroom, just as in the design of the exterior, a tendency was exhibited towards the over-ornamentation characteristic of French methods and towards the literal reproduction of French models; but on the other hand, some of the interior also gave a hint of the tasteful originality, which has since been characteristic of their domestic work. The Hotel Belvedere contained one of the earliest and most successful lattice rooms ever built in this country, while the cafe, which has since been added, is an admir-

able example of the use of ornamental brick for an apartment of this kind.

One has only to compare the facade of the Hotel Belvedere with that of correspondingly tall office buildings, which Parker, Thomas & Rice have more recently erected in Boston, in order to understand how quickly and completely the firm got rid of the French manner, merely as a manner. These latter buildings have nothing specifically French about them, unless it be French to be designed with simplicity, propriety and good taste.



EXPOSITION BUILDING, JAMESTOWN, VA., 1907.
Parker, Thomas & Rice, Architects.



SWIMMING POOL IN THE BALTIMORE ATHLETIC CLUB, BALTIMORE, MD.
Parker, Thomas & Rice, Architects.

The store of R. H. Stearns & Co., for instance, is scrupulously simple in its general appearance, and both economical in the amount of its ornamentation, and reticent in its effect. In this instance one detects the possible influence of a desire on the part of the owner of the store to be solid and unpretentious but none the less smart—like a good old Boston family. The balance is better maintained in some of the office-buildings. Take, for instance, the Minot Building, which might well be used as a typical example of the preservation of the appropriate balance in a structure of this character between substantiality, simplicity and display. It has distinction without affectation and it is business-like without being dull. The design of the Columbia National Life Building has much the same qualities. The architects of office buildings situated in Boston have presented to them a number of interesting and unusual problems.

The older parts of the city are composed of a number of narrow irregular streets, and the lots, into which the property is divided are similarly irregular in their dimensions. These lots offer opportunities for ingenious plans, and sometimes for buildings which are seen from many converging angles. Thus the lot on which the Columbian Life Building is situated falls on three streets, and its four sides are of widely varying lengths. The architects, by concentrating all the elevators and other services on one side of the building, and by distributing all the offices on the three sides, which face the streets, have secured the maximum amount of well lighted rentable space with a minimum amount of waste. The design of the edifice has the same qualities as has that of the Minot Building. The limitations imposed upon the height allow the architect to establish a pleasing relation between the vertical and the



THE COMMONWEALTH TRUST COMPANY BUILDING, BOSTON, MASS.

Parker, Thomas and Rice, Architects.

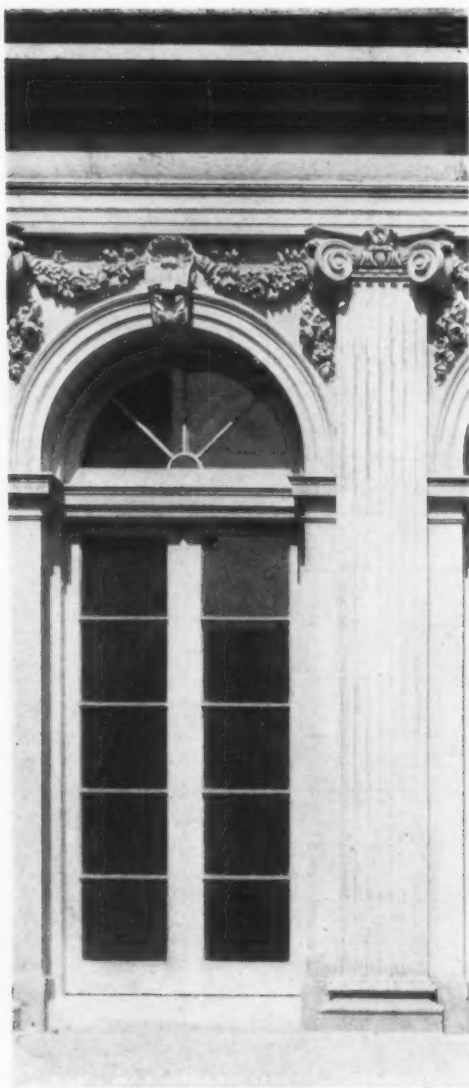
horizontal members of the façade, and such a relation has been successfully achieved in the Columbia Life Building. It is simple, dignified and serviceable, while it has at the same time that touch of distinction which is always characteristic of the work of a gifted designer.

As an example of the cleverness and sympathy with which Messrs. Parker, Thomas & Rice can handle a style which is wholly alien to the forms which they habitually use, the attention of the reader is particularly called to the offices of the North German Lloyd in Baltimore. The company wanted its offices to express the fact that it was running steamers to Germany, and insisted, consequently, upon the use of the picturesque German urban models, the exterior analogue of a Rathskeller. Their architects have filled the demand with conspicuous suc-

cess. This Germanized building is quite the most sympathetic, tasteful and entertaining experiment in this exotic style with which we are familiar, and it proves as we have already intimated that the best quality in the work of this firm is derived from a very genuine and a very versatile gift for design. It has been scarcely less successful with the law office building of the Pennsylvania Railroad Company in the same city, which is an admirable adaptation of Georgian forms to the problem of a modern business structure. The façade of this office does not look in the least like a residence, as the façade of the North German Lloyd Building necessarily did, nevertheless the architects have managed to retain in this business-like structure the same suggestion of good architectural manners which must be characteristic of any



OFFICES OF THE PENNSYLVANIA RAILROAD, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



DETAIL, RESIDENCE OF WALTER C. BAYLIES,
ESQ., BOSTON, MASS.

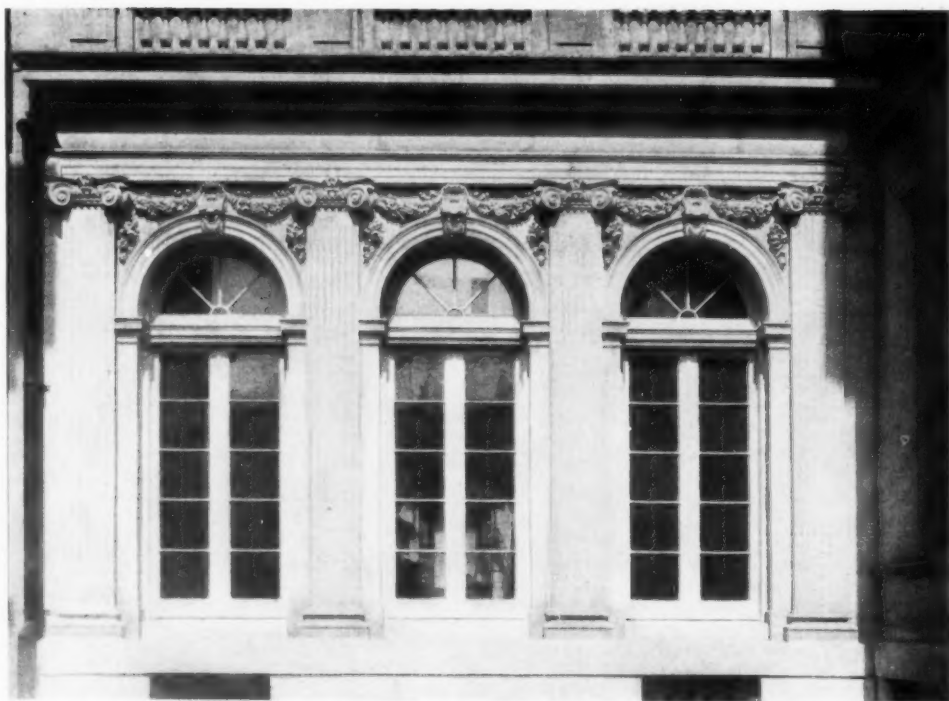
Parker, Thomas & Rice, Architects.

building of Georgian parentage. In the cases of the two warehouses, the façades have been stripped of everything which would take away from the severely economical and business-like aspect of the structure, and yet by virtue of a skillful and tasteful handling of the brick work the effect is positively pleasing. Such is particularly the case with the

warehouse of the Patapsco Flouring Mills in Baltimore.

Probably, however, Messrs. Parker, Thomas & Rice, like the great majority of American architects have done their most successful and distinguished work in the field of domestic building. Their best qualities, their sympathy, versatility, good taste, and instinctive sense of propriety naturally find their happiest means of expression in the designing of residences. Americans are more interested in their houses than in their office or public buildings, and the English tradition, from which American architecture has only superficially broken away, was, of course, embodied most successfully in noble and beautiful country places. It is something of this kind on a smaller scale which Americans have wanted most of all to reproduce and which they have measurably succeeded in reproducing. The scale of the reproduction has varied in different parts of the country; but in no section has it been confined within more appropriate bounds than in New England.

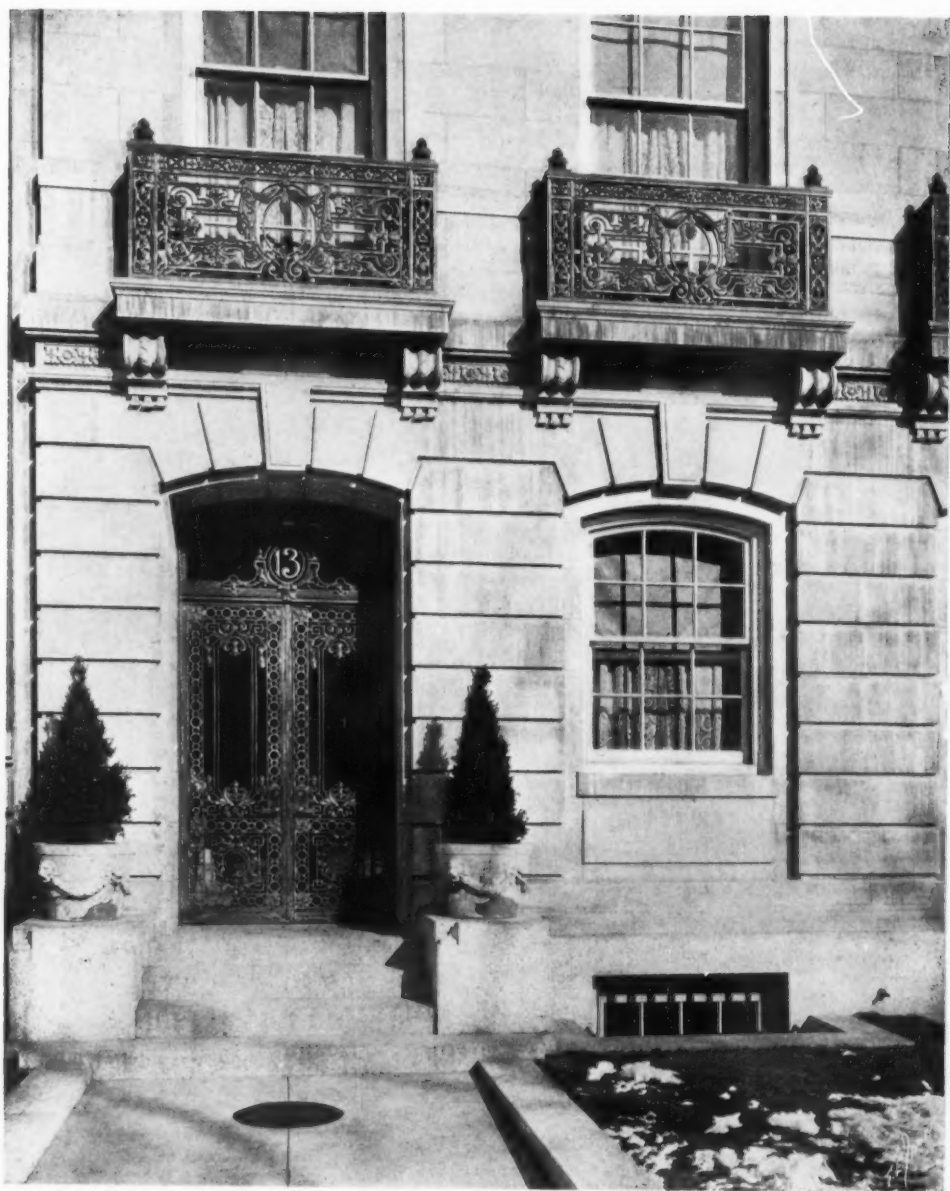
In the cases of the urban houses of Messrs. Parker, Thomas & Rice interest will naturally centre on the interiors, because a large part of it has consisted of alterations, and it is certain that few American architectural firms have been more successful in giving distinction and style to this aspect of their work. Their taste in arrangement and in detail is very rarely caught napping, and their rooms always have the English characteristic of being livable, without the frequently accompanying English characteristic of being fussy. The Pompeian alcove, leading off the ball-room in the house of Walter C. Baylies is an excellent illustration of their ability to handle architectural incidents of this kind idiomatically and pleasantly. The ball-room in the same house is one of their earlier interiors, and shows the effect of their French training. One has only to compare it with the similar room in the house of George M. Nowell in order to appreciate how much more simple their work had become during the intervening years. The comparison between the detail in these two rooms is extremely il-



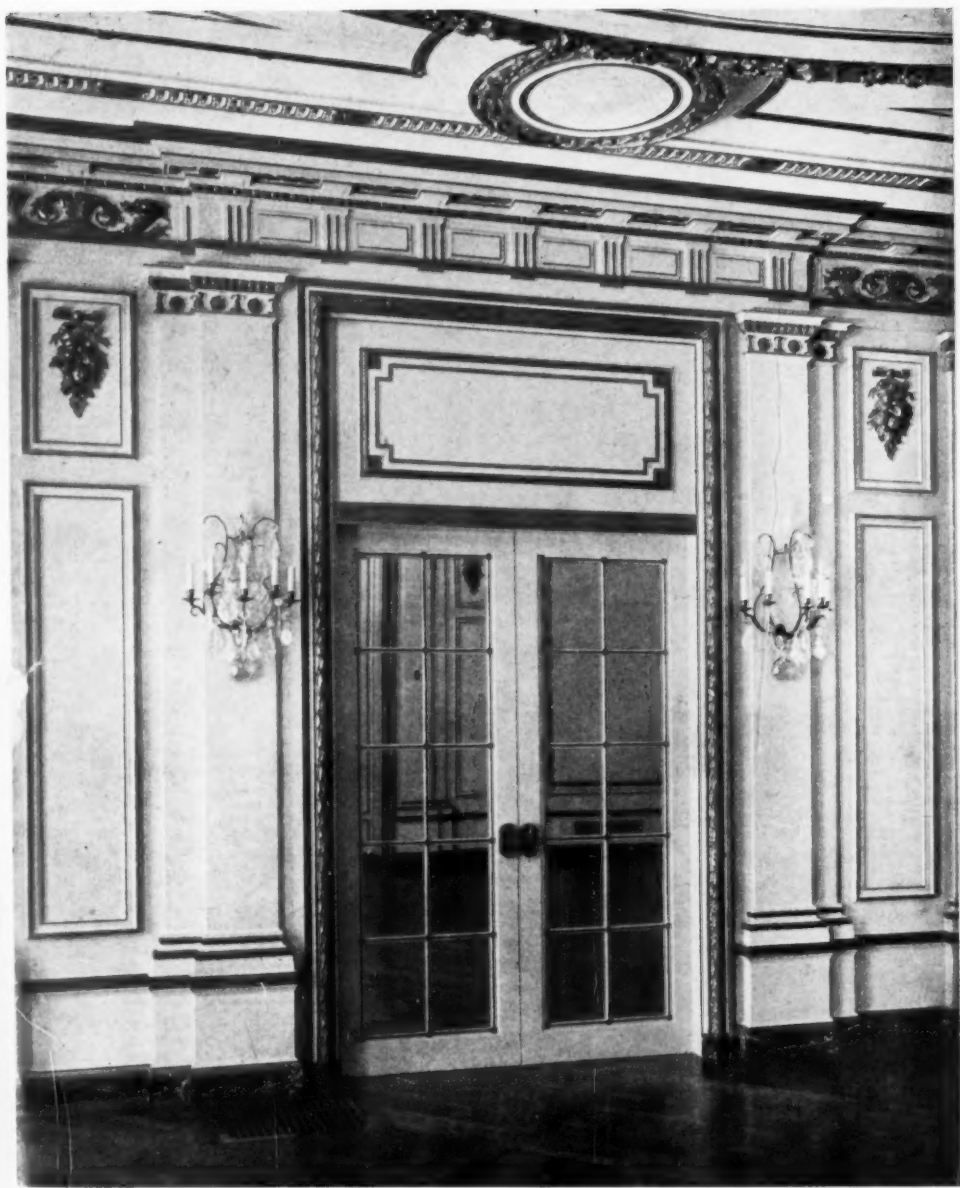
DETAIL, RESIDENCE OF WALTER C. BAYLIES, ESQ., BOSTON, MASS.
Parker, Thomas & Rice, Architects.



DETAIL, RESIDENCE OF GEORGE M. NOWELL, ESQ., BOSTON, MASS.
Parker, Thomas & Rice, Architects.



DETAIL, RESIDENCE OF GEORGE M.
NOWELL, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.

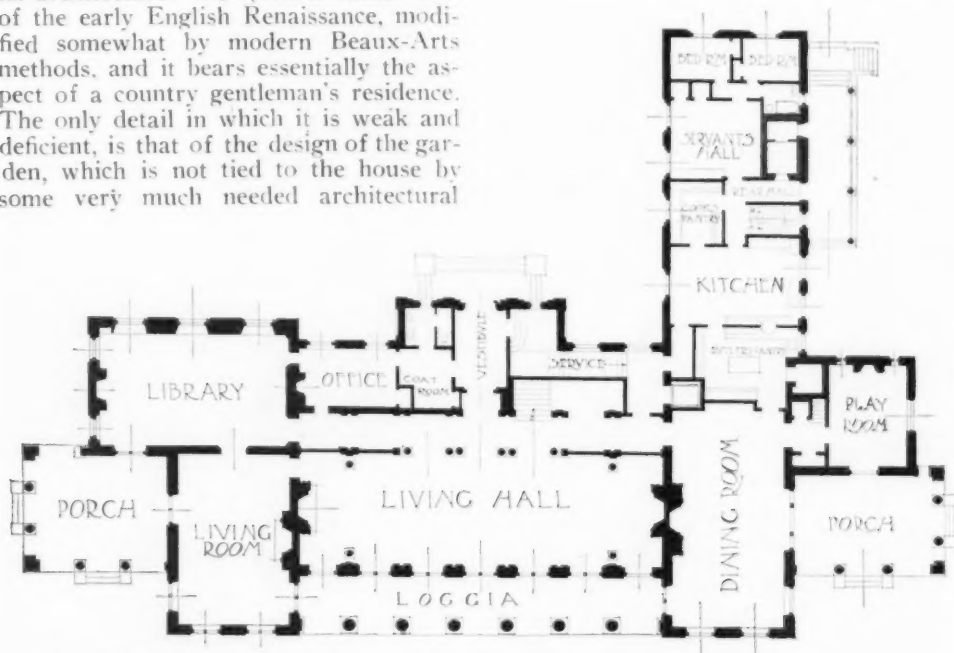


DETAIL OF MUSIC ROOM, RESIDENCE OF
GEORGE M. NOWELL, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.

luminating and illustrates excellently the way in which an historic style may be advantageously purified for modern American use. The entrance hall in the Nowell house is also a model of its kind, and the same statement is equally true of the dining room in Mr. Parker's own house on Marlboro street. The latter is an unusually successful example of a white panelled interior and its scrupulous simplicity may be profitably compared with the more elaborate Adam dining-room in the Leiter house at Beverly Farms.

One of the most elaborate and successful country houses designed by Parker, Thomas & Rice is that of F. Lothrop Ames, Esq., at North Easton, Mass. The façade of this building, consisting as it does of two gabled wings connected by an enclosed colonnade is boldly conceived. It is, perhaps, somewhat over-emphatic in its effect, and needs, if anything, a little toning down; but it is an excellently simple and strong composition, and it gets away entirely from the mere self-conscious diffidence, characteristic of colonial architecture. Its spirit is rather that of the early English Renaissance, modified somewhat by modern Beaux-Arts methods, and it bears essentially the aspect of a country gentleman's residence. The only detail in which it is weak and deficient, is that of the design of the garden, which is not tied to the house by some very much needed architectural

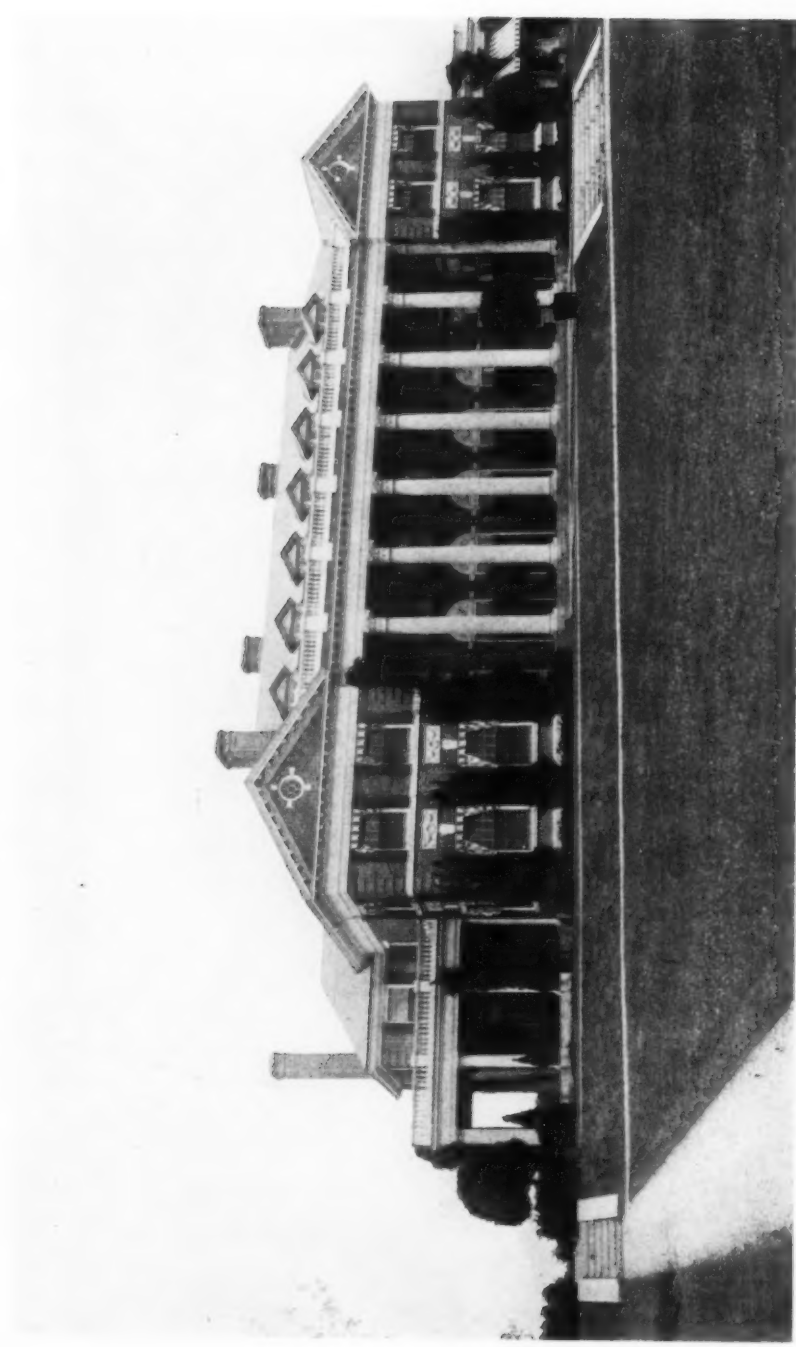
members. Another elaborate brick house, which is, however, more French than English, is the Leiter House at Beverly Farms. Here again one would like to have the emphasis a little moderated, but the house is none the less an extraordinarily clever and competent piece of work. It looks more like the urban villa of essentially city people rather than like the house of a country gentleman. Peculiarly attractive are the coachman's cottage and garage on the Leiter place. This firm is never more happy than in handling a picturesque building or group of buildings such as this, because they bring to these less serious problems a natural instinct for architectural picturesqueness which is helped rather than hindered by the habits of trained designers. The residence in which the English tendency usually characteristic of Parker, Thomas & Rice is most completely submerged by the French influence, is that of Mr. Frederick Aver at Prides Crossing, which is simply a smart modern French country house. Its most interesting feature consists of a monumental staircase,



FIRST FLOOR PLAN, RESIDENCE OF F. LOTHROP AMES, ESQ., NORTH EASTON, MASS.
Parker, Thomas & Rice, Architects.



RESIDENCE OF F. LOTHROP AMES, ESQ., NORTH EASTON, MASS.
PARKER, THOMAS & RICE,
ARCHITECTS.



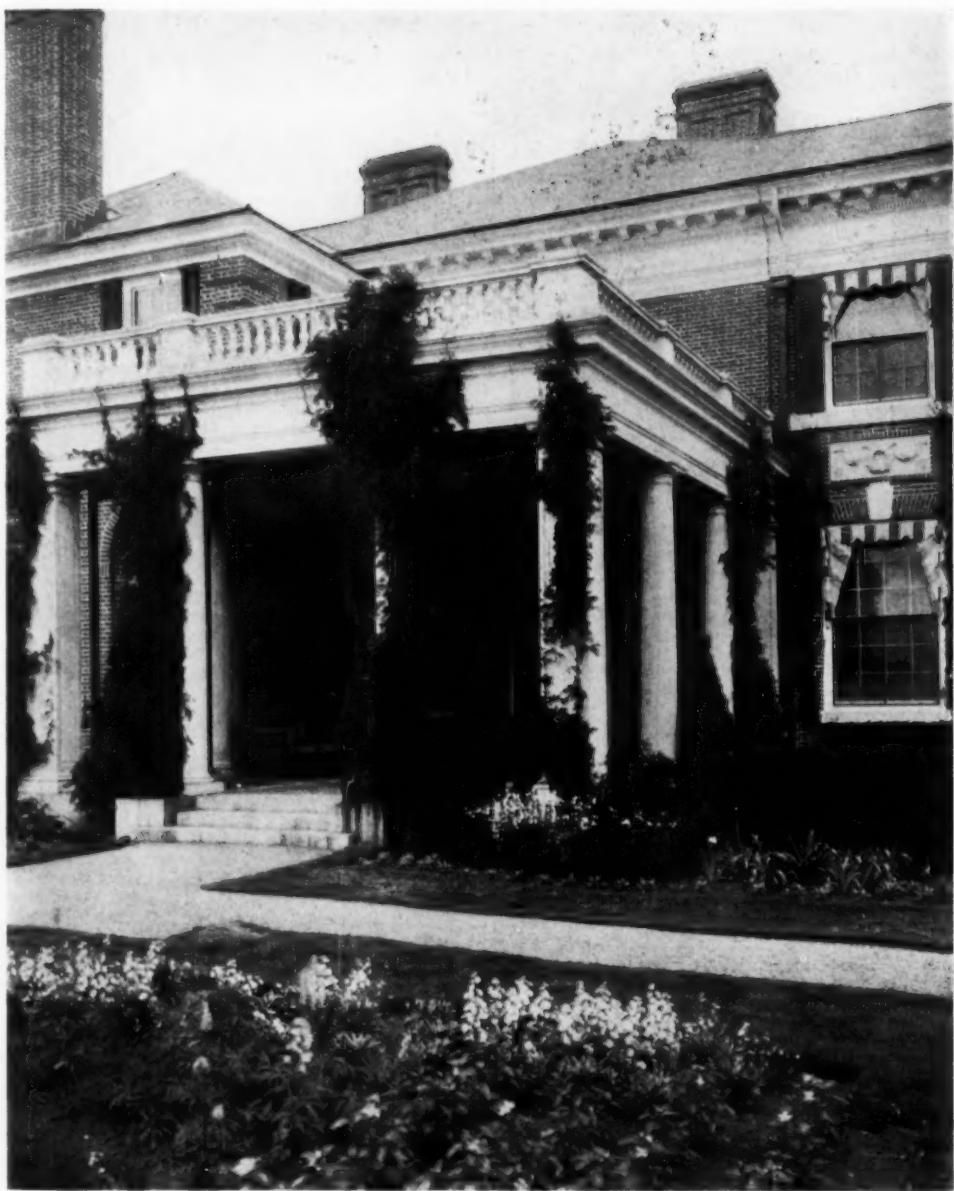
RESIDENCE OF F. LOTHROP AMES, ESQ., NORTH EASTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



DETAIL, RESIDENCE OF F. LOTHROP
AMES, ESQ., NORTH EASTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



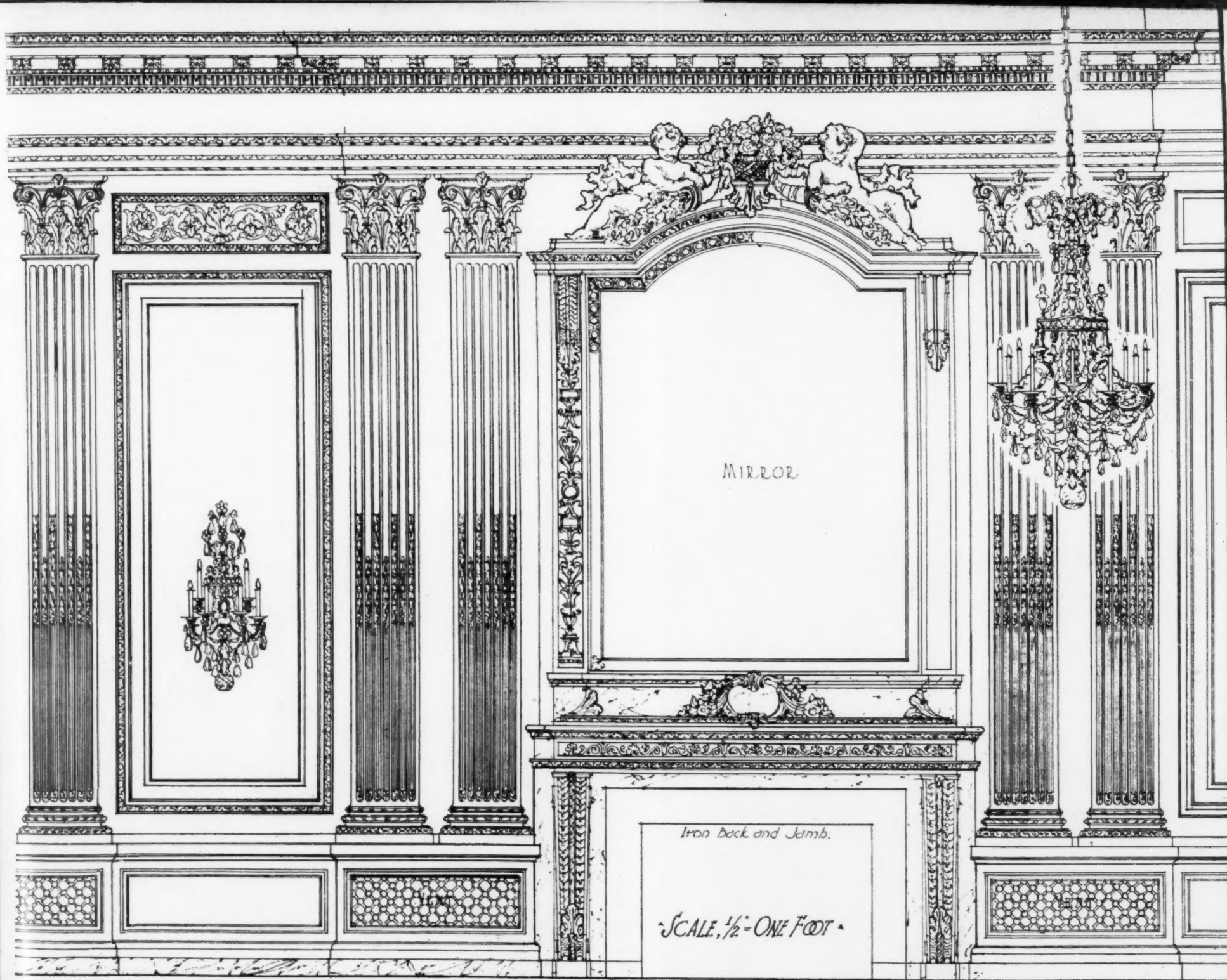
END ELEVATION, RESIDENCE OF F. LOTHROP
AMES, ESQ., NORTH EASTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



DETAIL, RESIDENCE OF F. LOTHROP
AMES, ESQ., NORTH EASTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



DETAIL OF BALLROOM, RESIDENCE OF
WALTER C. BAYLIES, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.

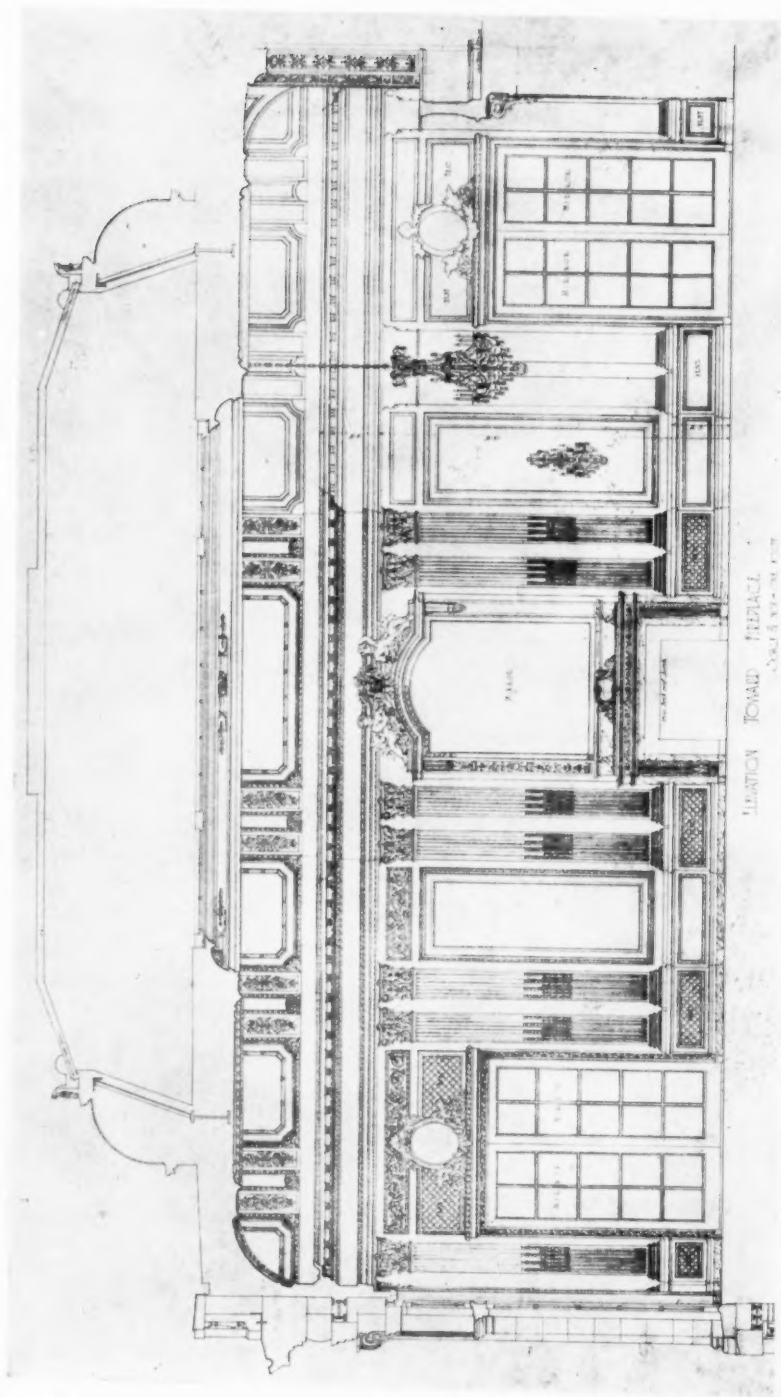


MIRROR

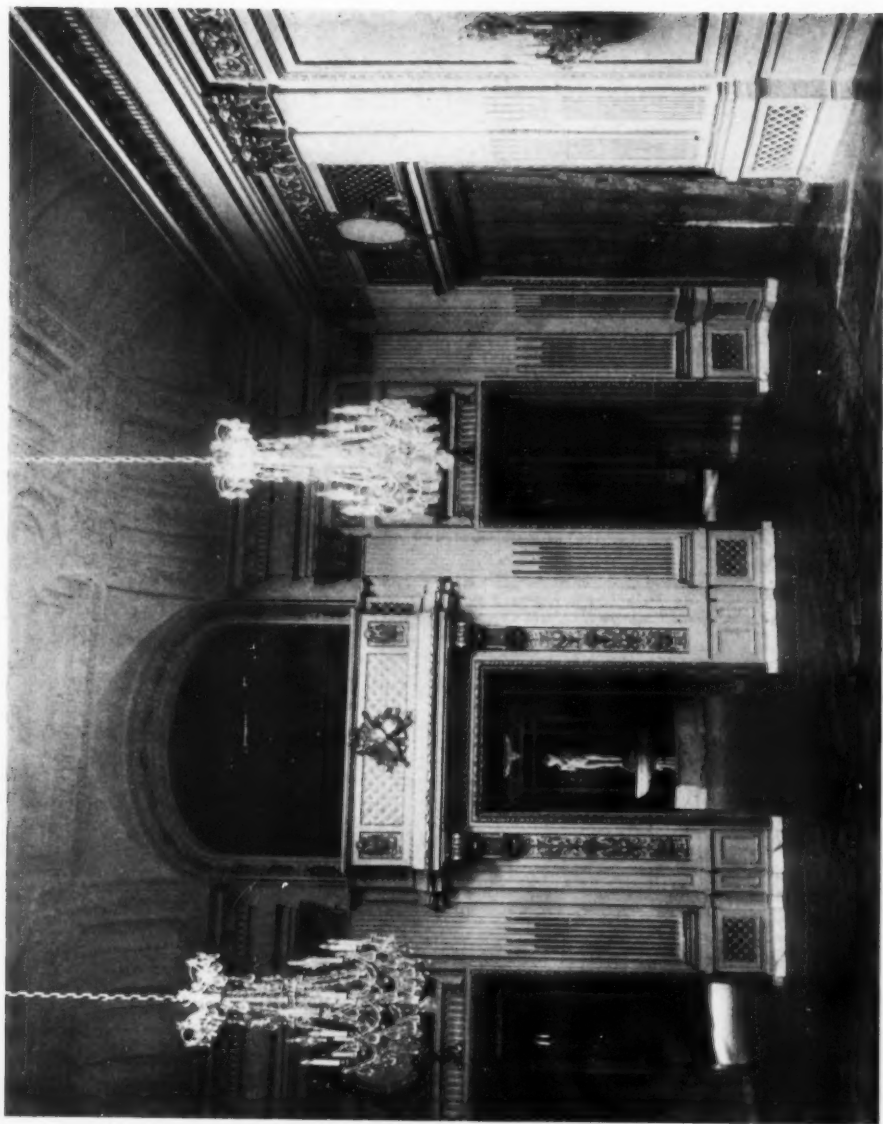
Iron Deck and Jamb.

SCALE, $\frac{1}{2}$ - ONE FOOT

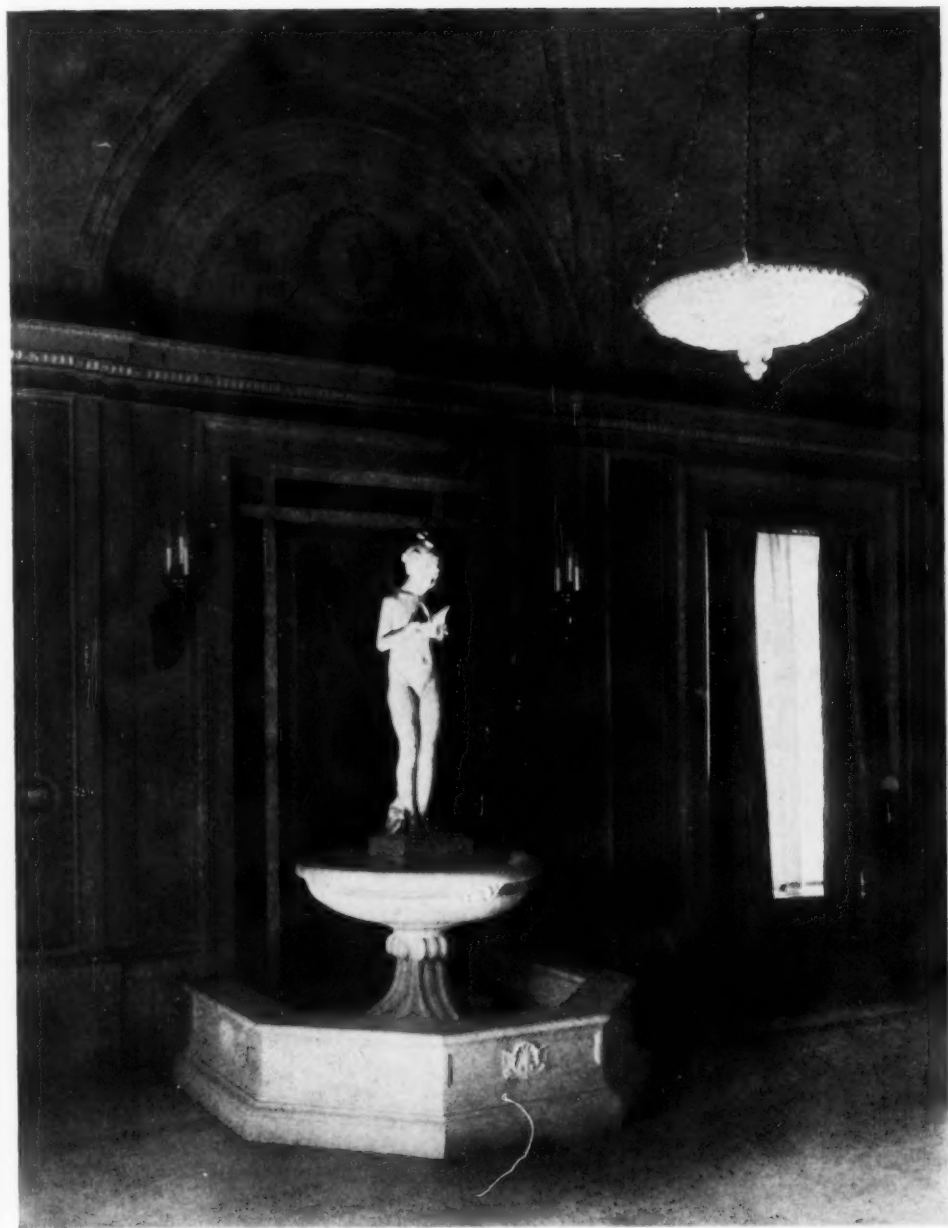




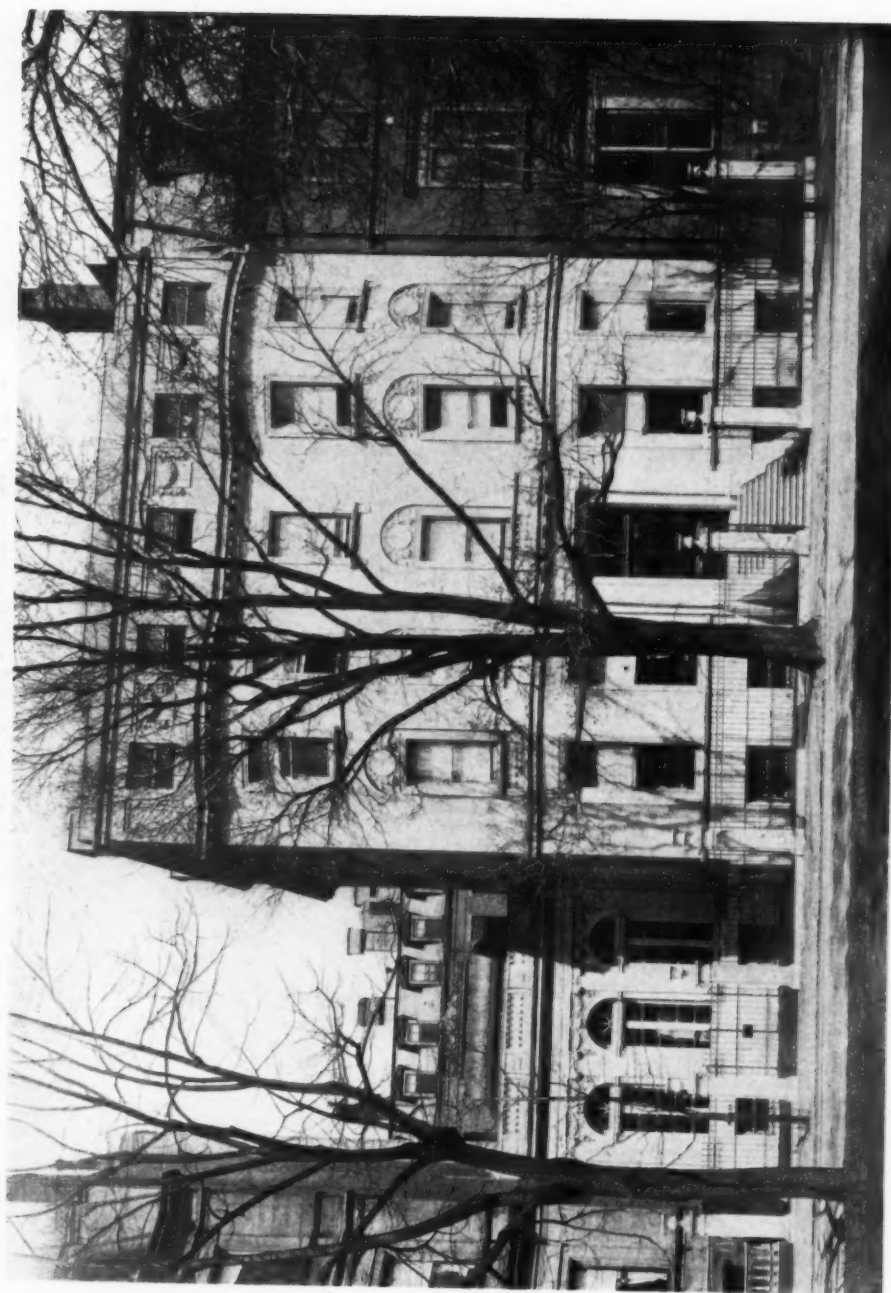
ELEVATION OF BALLROOM, RESIDENCE OF
WALTER C. BAYLIES, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



THE BALLROOM, RESIDENCE OF WALTER C. BAYLIES, ESQ.,
BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS



DETAIL FROM BALLROOM, RESIDENCE OF
WALTER C. BAYLIES, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



RESIDENCE OF WALTER C. BAYLIES, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE,
ARCHITECTS.



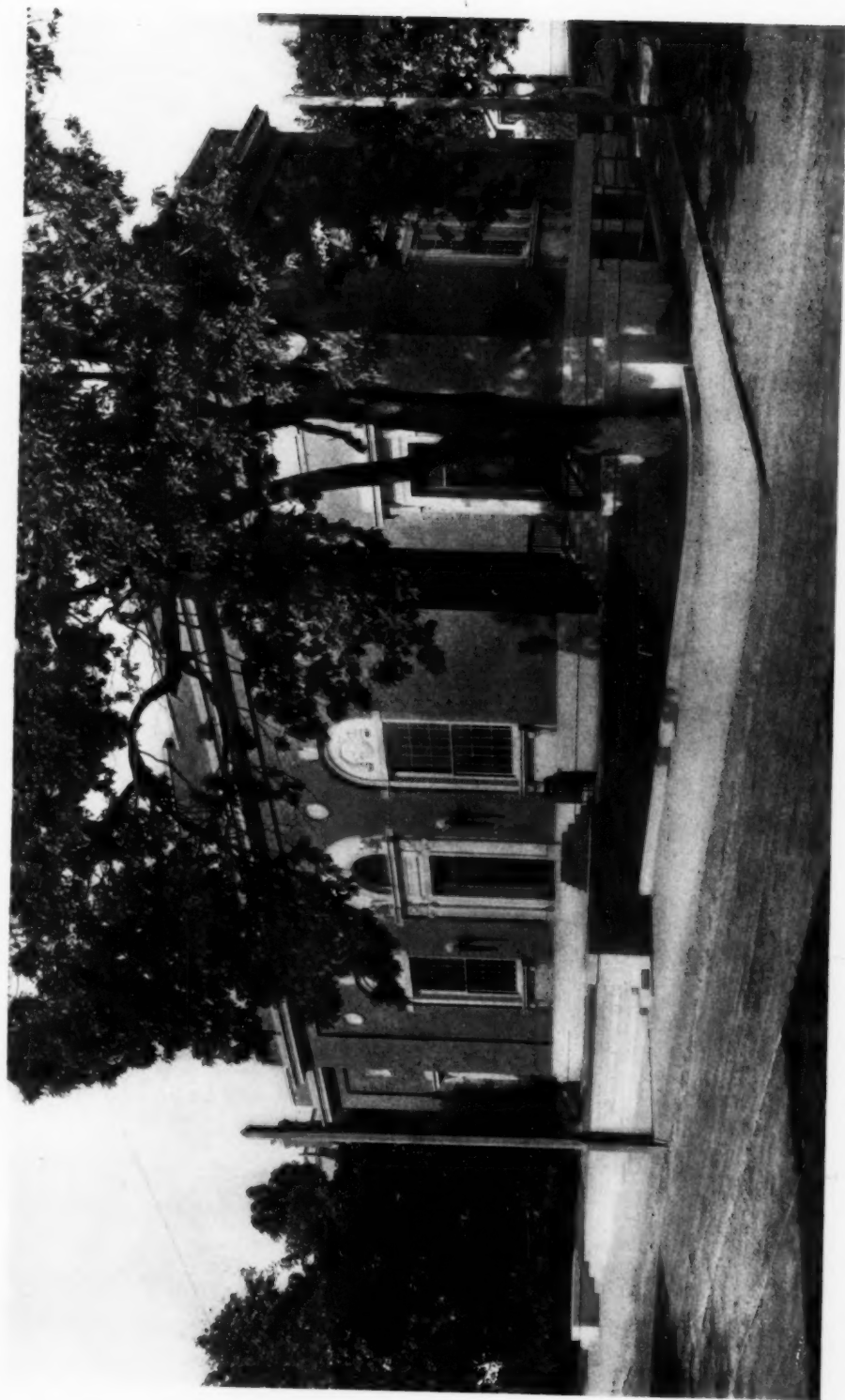
ENTRANCE DETAIL, RESIDENCE OF
WALTER C. BAYLIES, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



PUBLIC SCHOOL BUILDING, LINCOLN, MASS.
Parker, Thomas & Rice, Architects.



FIRST FLOOR PLAN OF PUBLIC SCHOOL BUILDING, LINCOLN, MASS.
Parker, Thomas & Rice, Architects.



UNITED STATES POST OFFICE AND
COURT HOUSE, MARBLEHEAD, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



COUNTRY SCHOOL FOR BOYS, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS



ENTRANCE DETAIL, COUNTRY SCHOOL FOR BOYS, BALTI-
MORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



RESIDENCE OF JAMES JACKSON, ESQ., DEDHAM, MASS.
PARKER, THOMAS & RICE,
ARCHITECTS.



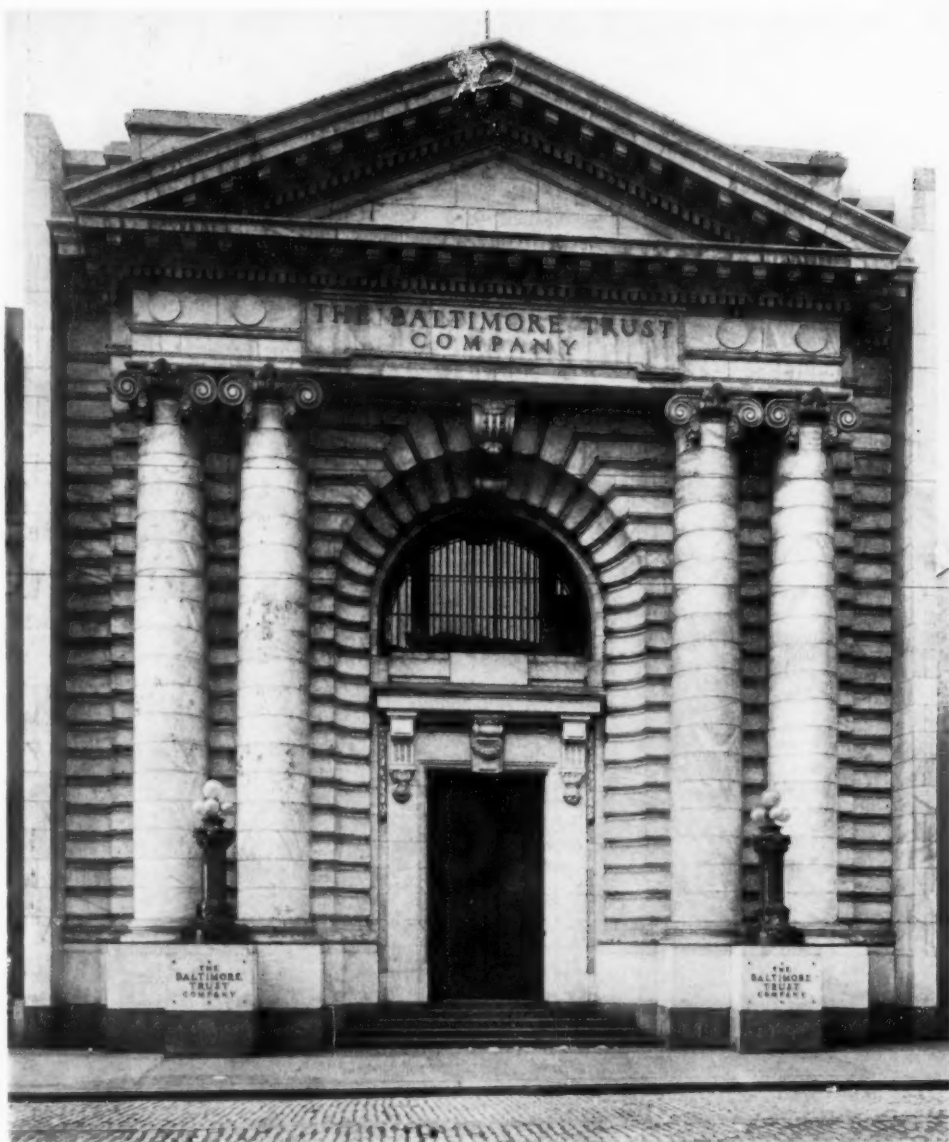
RESIDENCE OF W. D. SAWYER, ESQ., MILWAUKEE, WIS.
PARKER, THOMAS & RICE.
ARCHITECTS.



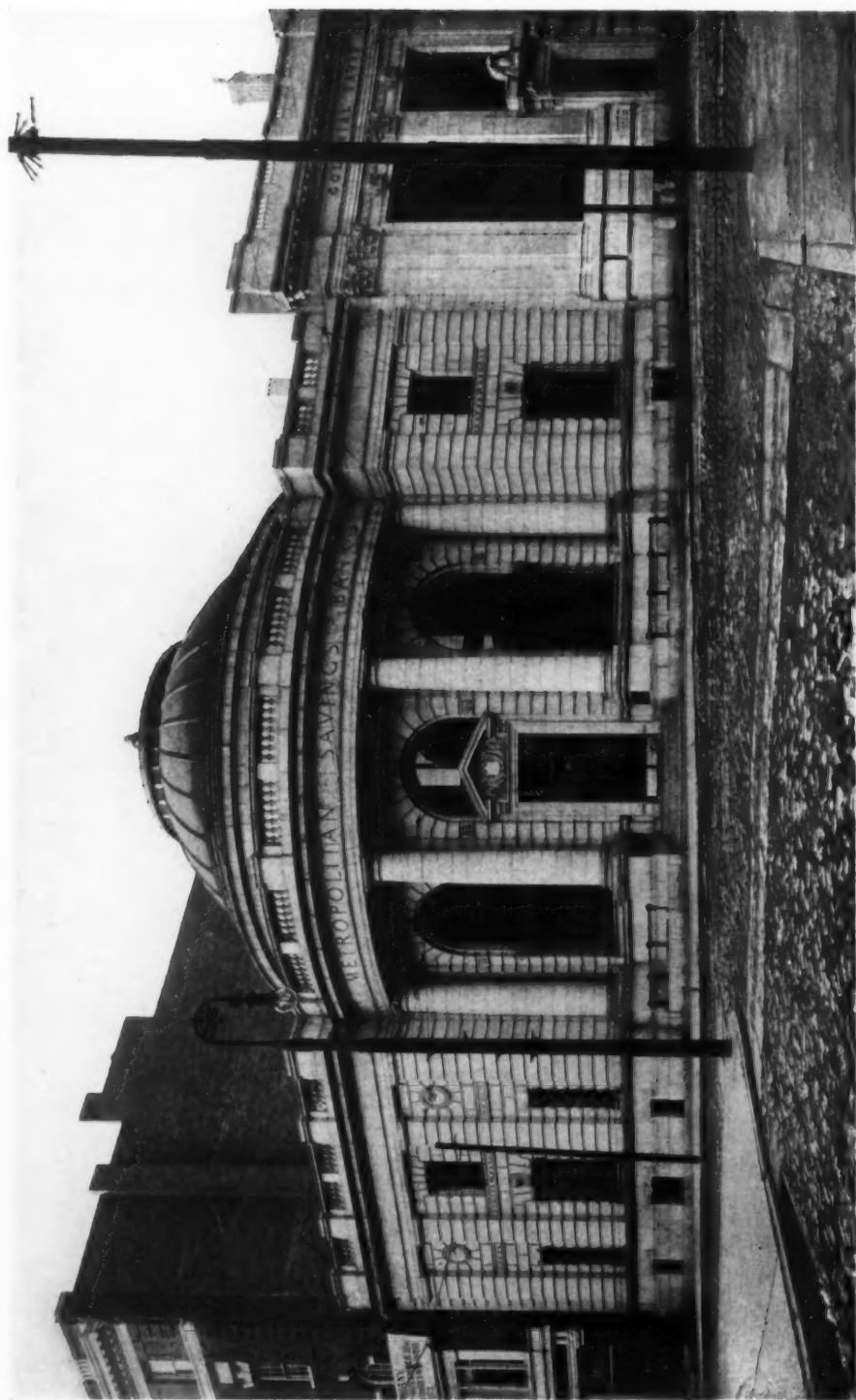
RESIDENCE OF COL. C. L. F. ROBINSON, HARTFORD, CONN.
Parker, Thomas & Rice, Architects.



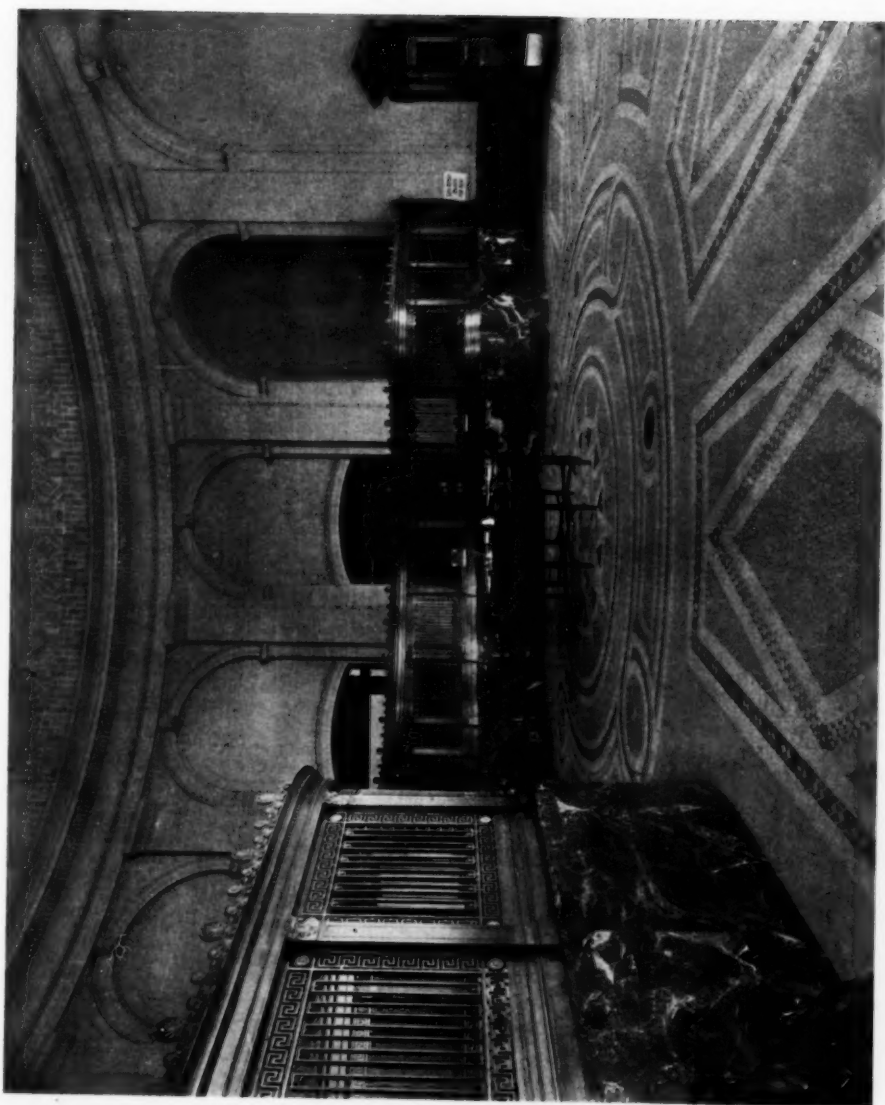
RESIDENCE OF COL. C. L. F. ROBINSON, HARTFORD, CONN.
Parker, Thomas & Rice, Architects.



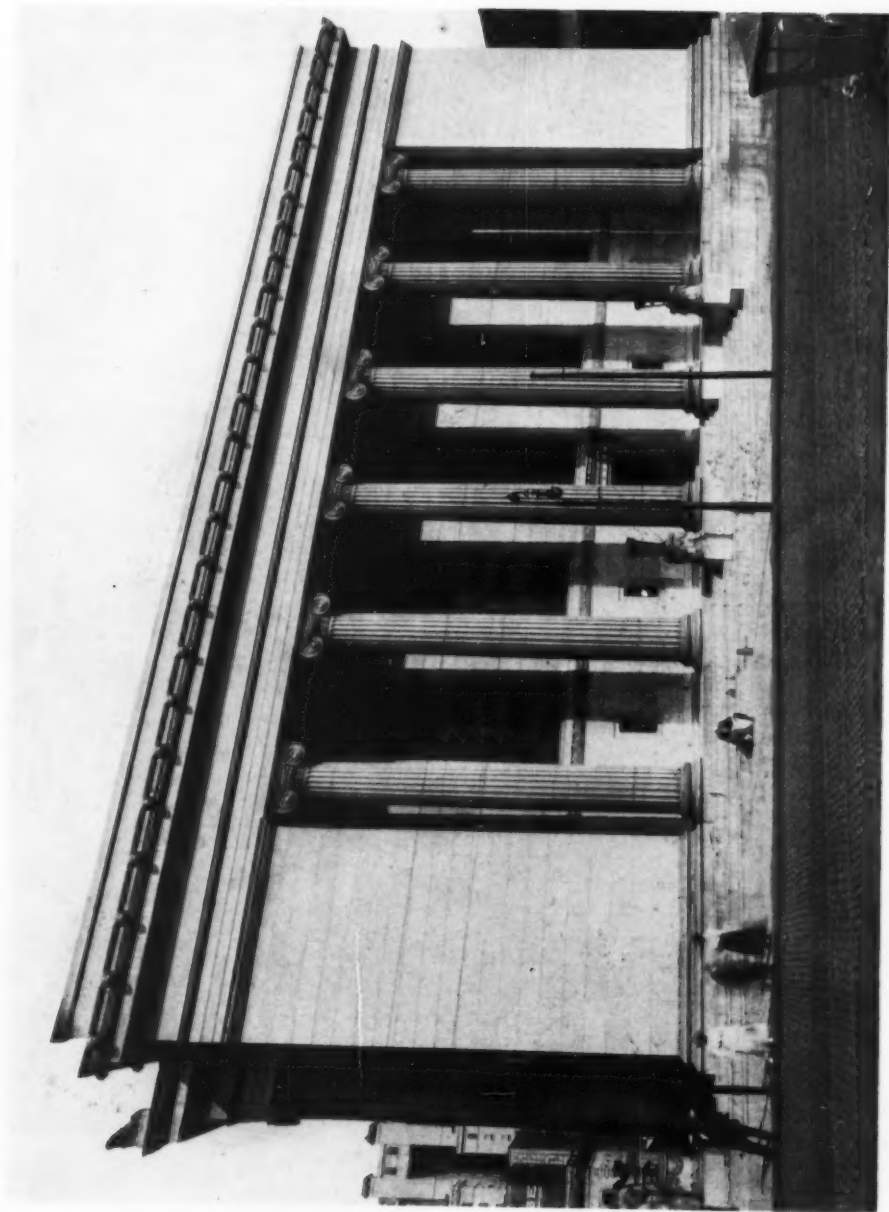
THE BALTIMORE TRUST COMPANY, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



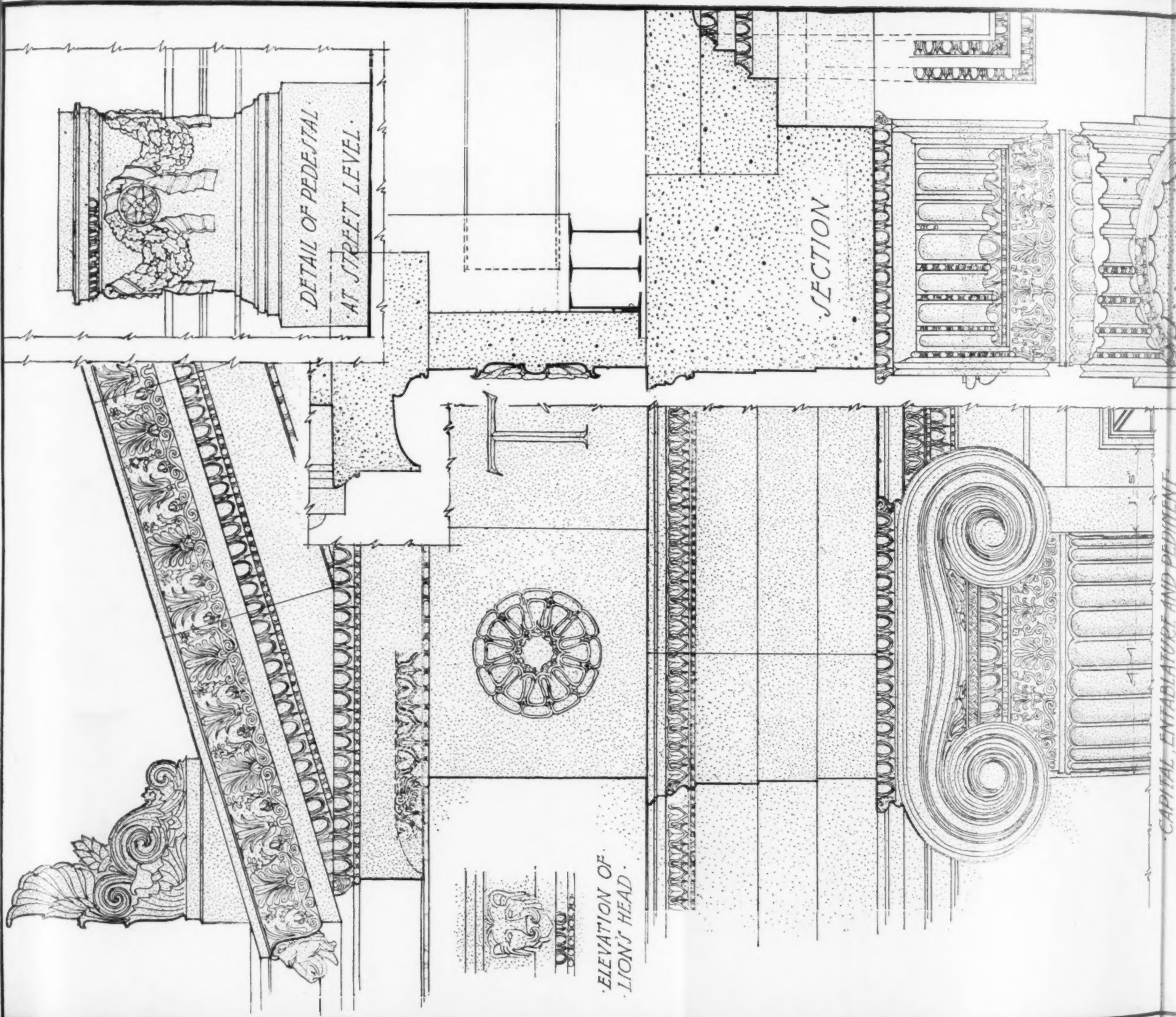
METROPOLITAN SAVINGS BANK, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



METROPOLITAN SAVINGS BANK, BALTIMORE, MD.
PARKER, THOMAS & RICE,
ARCHITECTS.



SAVINGS BANK OF BALTIMORE, MD.
PARKER, THOMAS AND RICE, ARCHITECTS.



DETAIL OF PEDESTAL
AT STREET LEVEL.

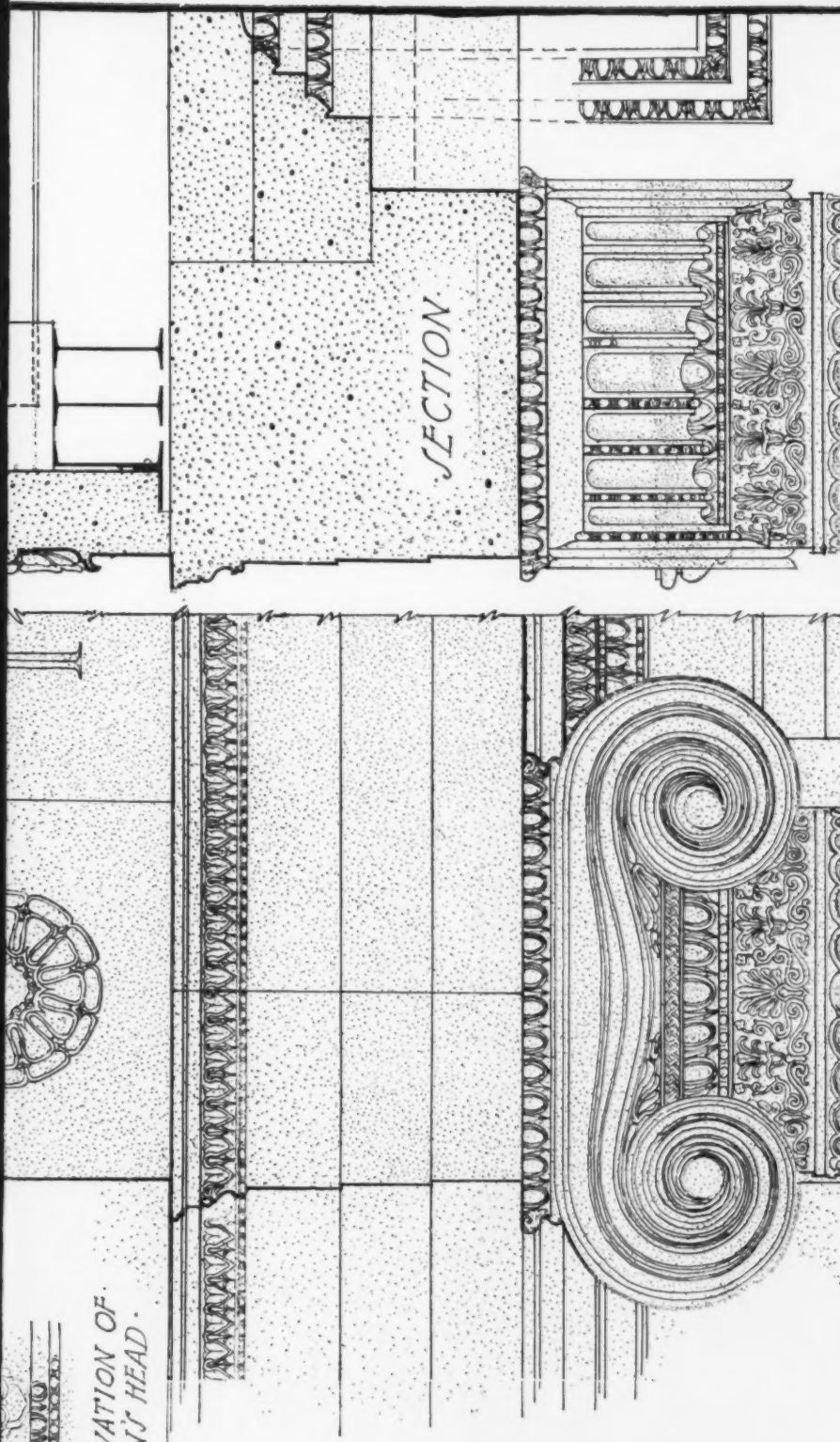
SECTION

ELEVATION OF
LION'S HEAD.

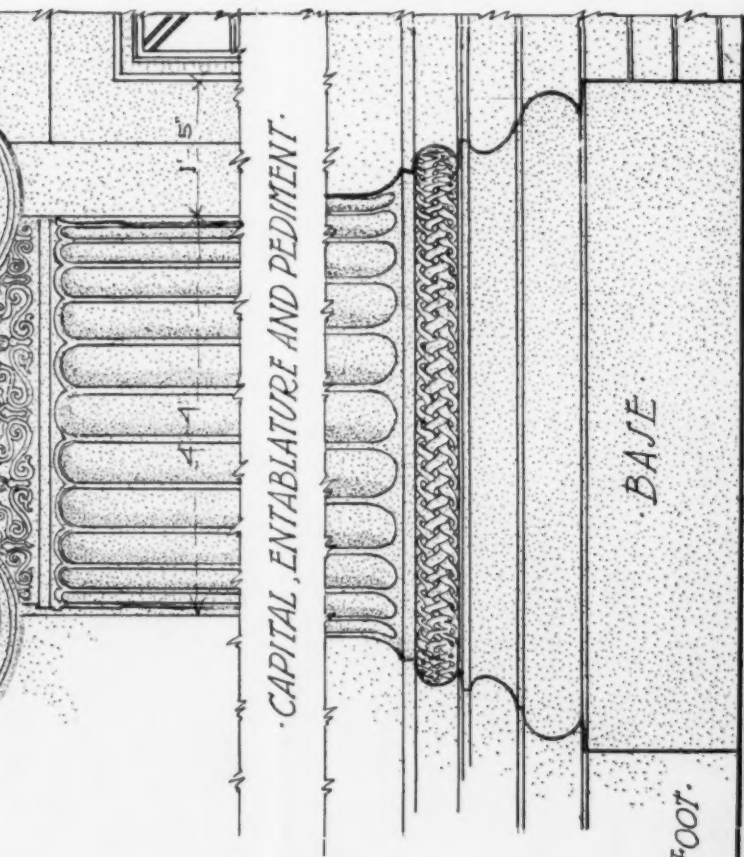
CAPITAL, ENTABLATURE AND PEDIMENT

UNIVERSITY OF CHICAGO PRESS

ELEVATION OF
LION'S HEAD.



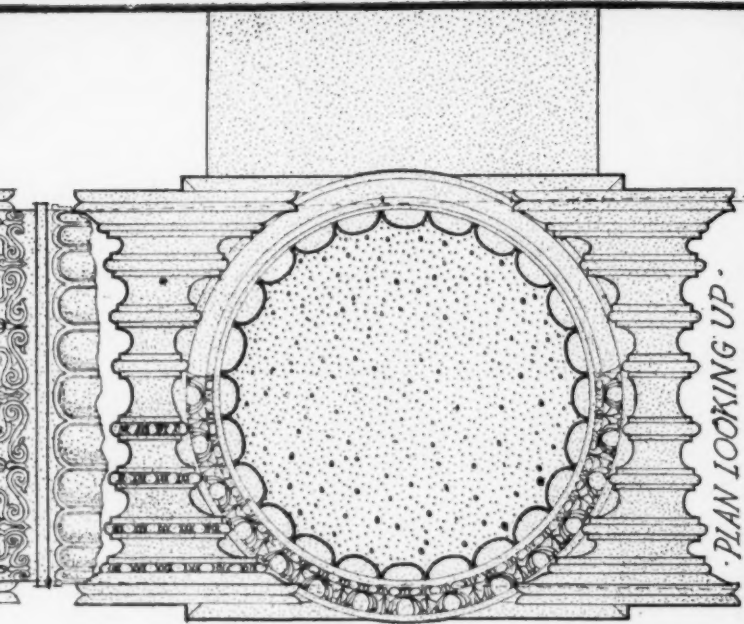
SECTION



CAPITAL, ENTABLATURE AND PEDIMENT.

SCALE
1/2" = ONE FOOT.

BASE.



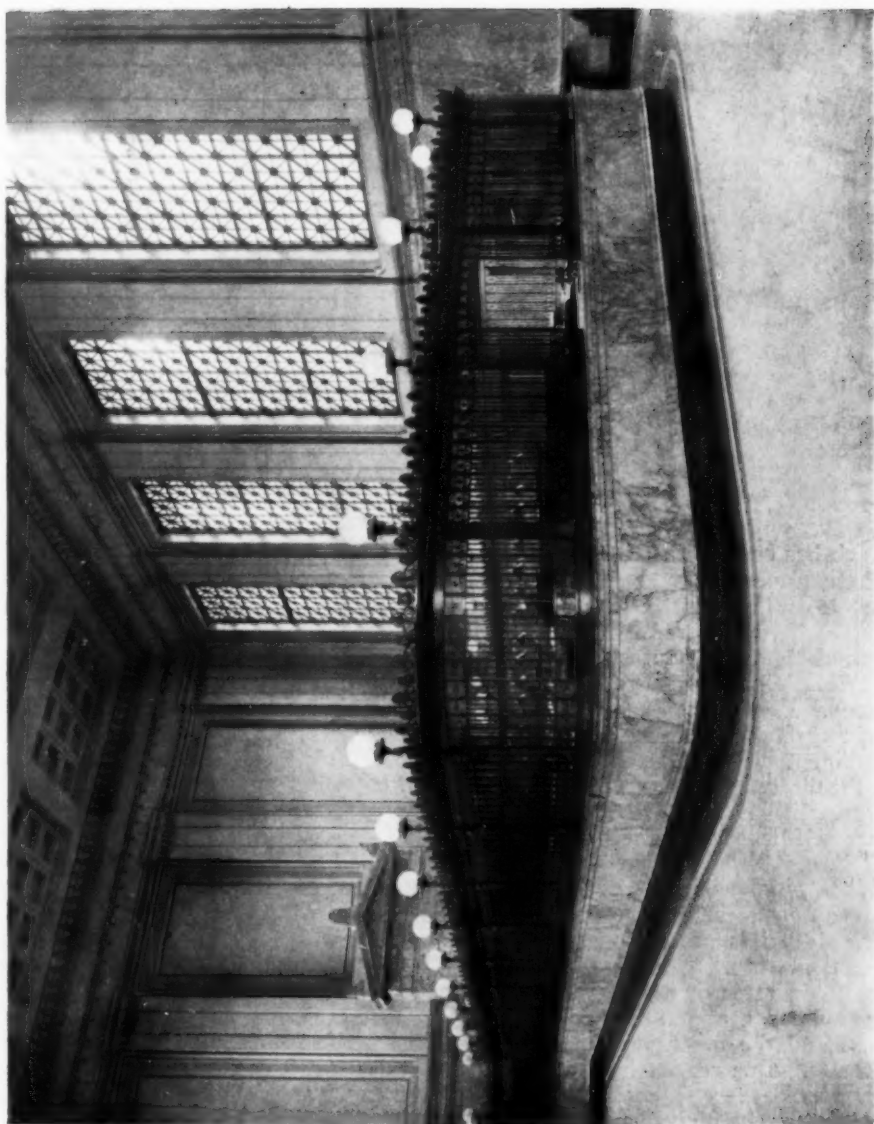
PLAN LOOKING UP.

ARCHITECTURAL RECORD
DETAIL PLATE NO. 11 -
ISSUE OF AUGUST, 1913.

DETAILS OF THE SAVINGS BANK OF BALTIMORE

PARKER, THOMAS
AND RICE.





SAVINGS BANK OF BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.



RESIDENCE OF HORATIO HATHAWAY, ESQ., DEDHAM, MASS.
Parker, Thomas & Rice, Architects.

which has been managed in an extremely effective manner.

One of the most complete, attractive and well considered of all Parker, Thomas & Rice's houses is that of Miss Ellen D. Sharpe at Providence, Rhode Island. One would have to go far in order to find a more idiomatic and more intelligent piece of brick work. It has all the discretion characteristic of the better English houses, without any of the mere self-conscious reticence of so many of them. Two smaller houses, one at Dedham, Massachusetts, and the other at Havre de Grace, in Maryland, although their design is more loose, have something the same character. Equally successful in their own way are the two stucco houses, one at Hartford, Connecticut, and the other at Nahant, Massachusetts. One cannot help wishing that Messrs. Parker, Thomas & Rice had made more use of Italian models. Their leaning toward simple and consistent methods of expression would have obtained even more complete satisfaction with the help of Italian precedents than it has done with the combination of French and English influences, which

we have been tracing. Both of these houses are attractive examples of a country villa, which promise well for an attempt to embody something of the Italian breadth of spirit in a larger house.

Among the many attractive residences designed by these architects, the one which the writer likes best is the house of Horatio Hathaway, Esq., at Dedham, Massachusetts. It is a stone building, reminiscent of the colonial houses of the same material which were built near Philadelphia, but the model is modified so as to make it approximate in feeling to that of the New England Colonial houses. It is both broadly and finely conceived and it has dignity and repose as well as propriety. Another very interesting performance is the cottage designed for Mr. Walter C. Baylies, at Taunton, Massachusetts. This is a perfectly frank attempt to reproduce a New England Colonial farm house of the better class and it is highly successful. The interiors are particularly quaint, the model having been followed down to the smallest detail. Notice, for instance, the hardware in the bedroom. Of course no farmhouse in New England had a pan-



GARDEN FOR HORATIO HATHAWAY, ESQ., DEDHAM,
MASS. PARKER, THOMAS & RICE, ARCHITECTS.



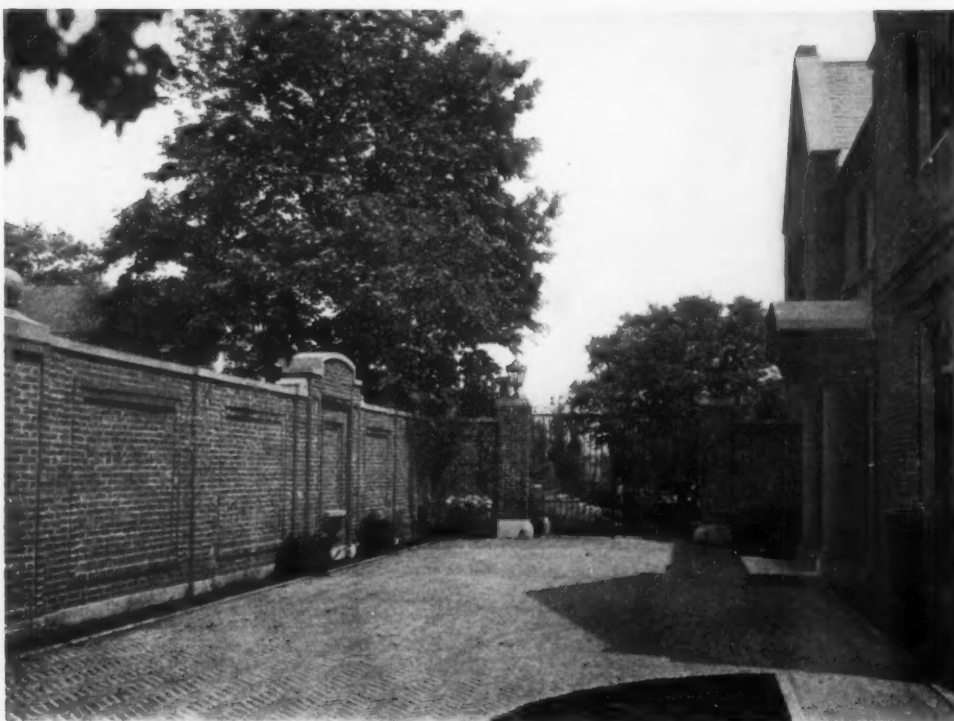
RESIDENCE OF MISS ELLEN D. SHARPE, PROVIDENCE, R. I.
Parker, Thomas & Rice, Architects.



FIRST FLOOR PLAN.
RESIDENCE OF MISS ELLEN D. SHARPE, PROVIDENCE, R. I.
Parker, Thomas & Rice, Architects.



ENTRANCE DETAIL, RESIDENCE OF MISS
ELLEN D. SHARPE, PROVIDENCE, R. I.
PARKER, THOMAS & RICE, ARCHITECTS.



RESIDENCE OF MISS ELLEN D. SHARPE, PROVIDENCE, R. I.
Parker, Thomas & Rice, Architects.

elled bedroom and a painted frieze, but they might have had, in case New England farmers had happened to have more money to spend.

In the foregoing review of the work of Messrs. Parker, Thomas & Rice, we have omitted all reference to certain of their most successful buildings. The façade of the Tennis and Racquet Club in Boston has long been admitted to be both a brilliant and solid piece of work, but it has attracted so much attention that it did not seem worth while to refer to it in detail. The façade of the new Harvard Club in Boston and the dining-hall in the same building will come in for an equally large amount of appreciation. They have been neglected only because they are not entirely completed. The object of this review has not, however, been that of criticizing individual build-

ings. Its object has been to bring out the dominant influences and motives, which have informed the very diversified work of the firm. It has made an individual and a substantial contribution to contemporary American architecture, and it has pre-eminently deserved its very considerable success.

H. D. C.

A NOTE ON SOME INTERIORS DESIGNED BY PARKER, THOMAS & RICE

It has been remarked in the previous part of this article that among other salient characteristics of the work of Parker, Thomas & Rice, the wide range of their achievement has always shown two prominent qualities—good taste, and (though the expression may seem paradoxical), consistent diversity. In other words, the diverse treatment of the build-



THE HARVARD CLUB OF BOSTON, MASS.
Parker, Thomas & Rice, Architects.



DINING ROOM, RESIDENCE OF MRS. L. Z. LEITER, BEVERLY FARMS, MASS.
Parker, Thomas & Rice, Architects.

ings shown, when not due to the nature of the building itself, may be said to be resultant not from the fact that the designers did not appreciate or value consistency for its own sake, but rather from the fact that each building called for individual consideration. That this consideration was externally governed by slightly changing ideals during the firm's career is not so significant as that in all cases there has been apparent an underlying foundation of good taste, and a refined architectural expression of the problem immediately in hand.

Certainly these conclusions are no less forcibly expressed in the interiors illustrated than in the exteriors, and the illustrations cannot fail to show, individually, diverse interest and a nice conception of detail, and collectively an unusually high general standard of attainment.

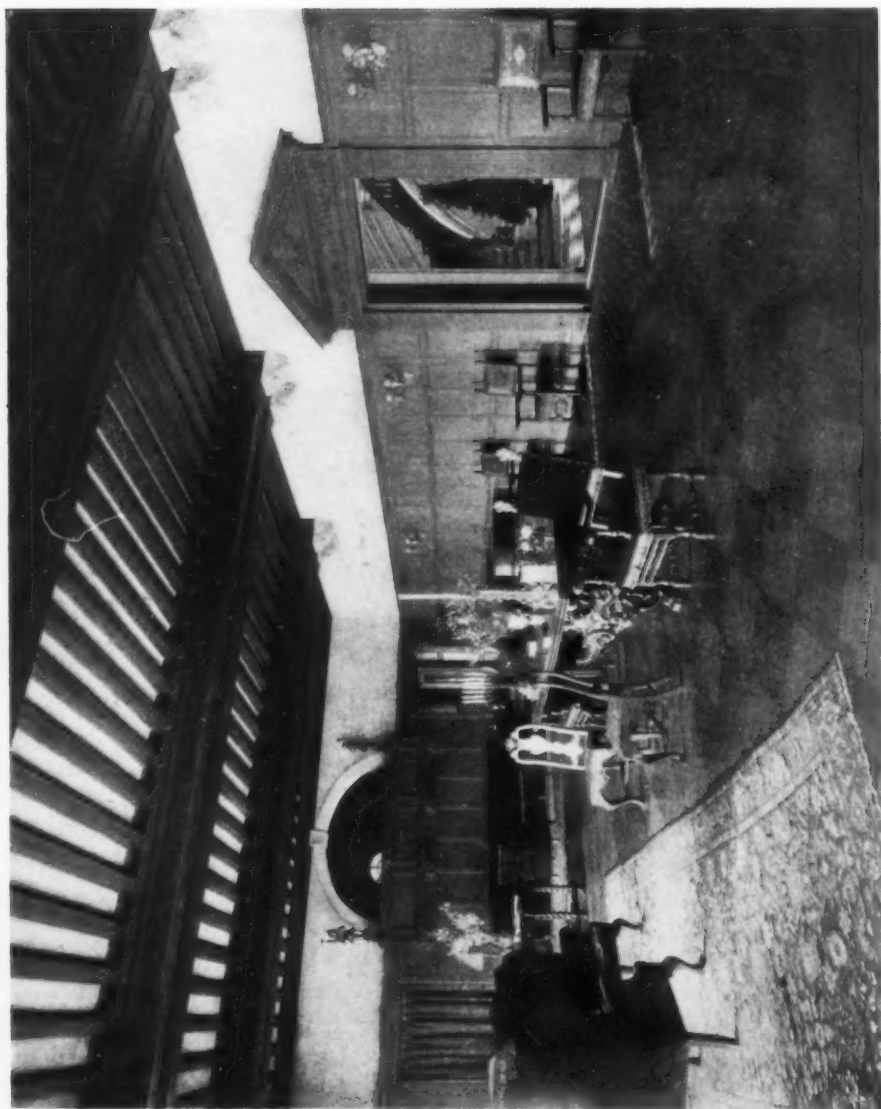
Of interiors designed by the firm, certainly those of the ballrooms of the Hotel

Belvedere and in the residence of Walter C. Baylies, Esq., are thoroughly French in thought and execution. In the first, pilaster, cartouche and console, in the Belvedere ballroom are almost militant, and yet for all the exuberance of the style there is noticeable a certain quality of restraint, a nice alignment of parts and none of the blatant mannerism which has gone so far in many cases to prejudice architectural critics against French training.

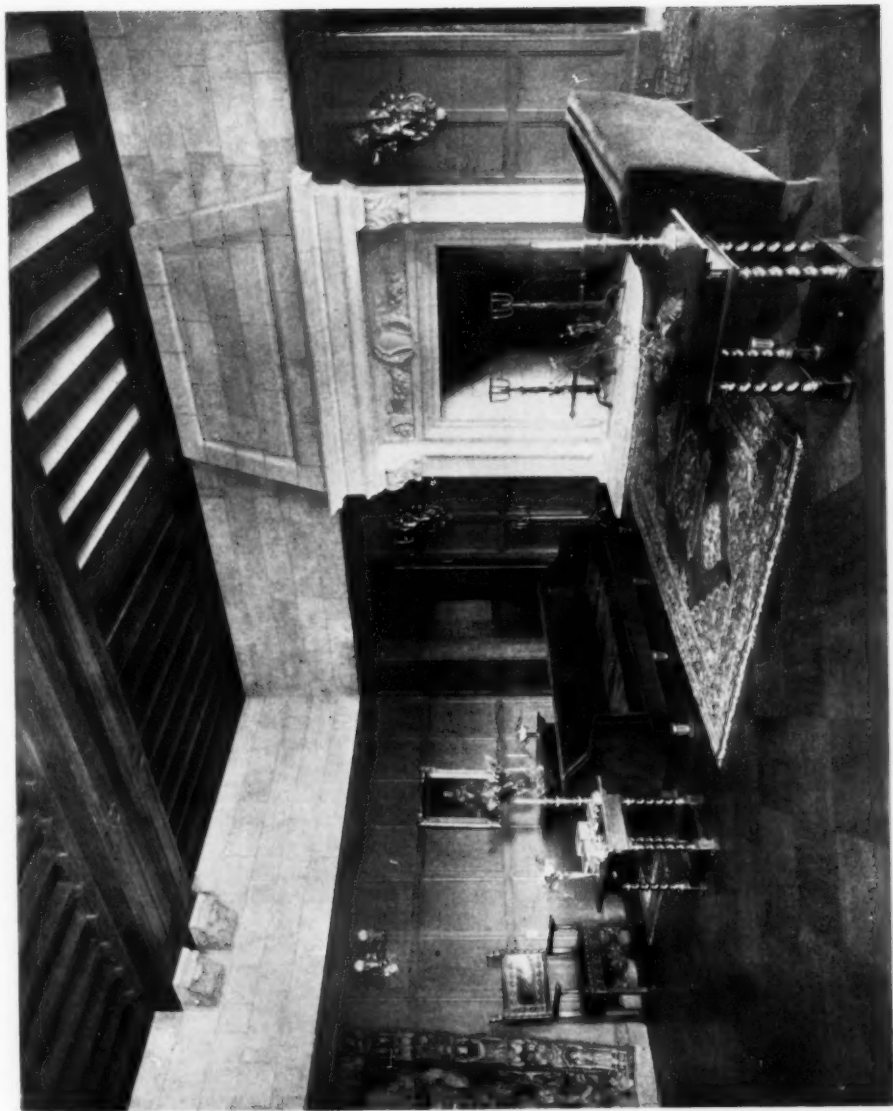
With no less adherence to the characteristics of the French school, the Baylies ballroom is far more refined, and is more reservedly detailed—it is more in character with the urbane architectural manners of the 18th century in France than of the modern voluptuous fantasia, and is, beside, much more in character with the later work of the firm. The transition in this ballroom from the essentially French treatment to the Pom-



ENTRANCE HALL, RESIDENCE OF FRED-
ERICK AYER, ESQ., PRIDES CROSSING, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



RESIDENCE OF FREDERICK AYER, ESQ., PRIDES CROSSING, MASS.
PARKER, THOMAS & RICE,
ARCHITECTS.



RESIDENCE OF FREDERICK AVER, ESQ., PRIDES CROSSING, MASS.
PARKER, THOMAS & RICE,
ARCHITECTS.



DINING ROOM, RESIDENCE OF GEORGE M. NOWELL, ESQ.
Parker, Thomas & Rice, Architects.

peian *ante-chambre*, with its fountain and statue is an unusually skillful piece of architectural dexterity, and, in the abstract, would seem almost impossible.

In the music-room in the residence of George M. Nowell, Esq., there is still a more scholarly and careful rendition of the best that the 18th century in French architecture has bequeathed to us—an even greater refinement of members and greater nicety of alignment, while the other interiors in this house show a bit more of the stylistic individuality of the architects. The design of the stair-rail is notably characteristic, as well as the careful and quiet detailing in the dining room.

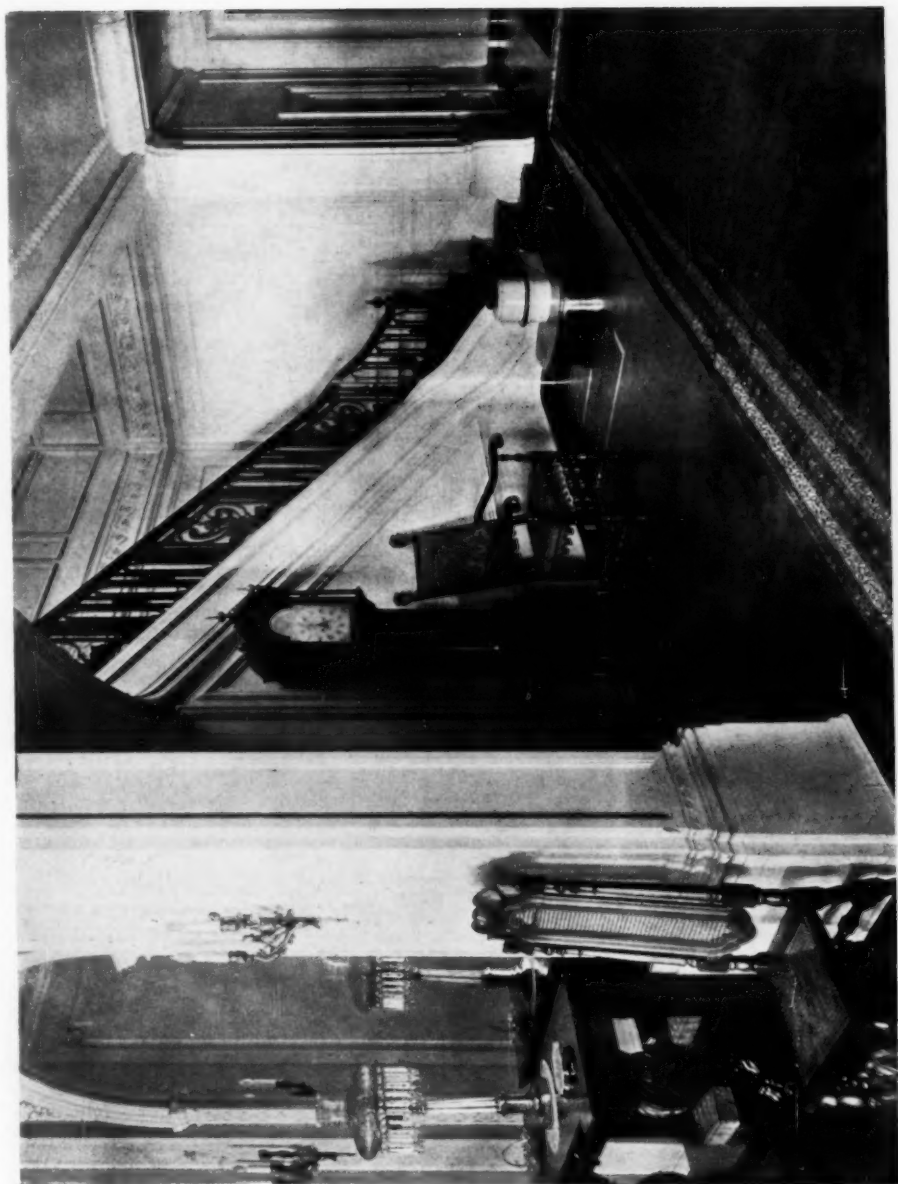
In the Frederick N. Ayer house the almost grandiose atmosphere of the entrance hall entirely belies the well-mannered charm of the great living room, wherein ceiling, wainscoted walls and

monumental fire-place are worked into a whole at once pleasing and dignified.

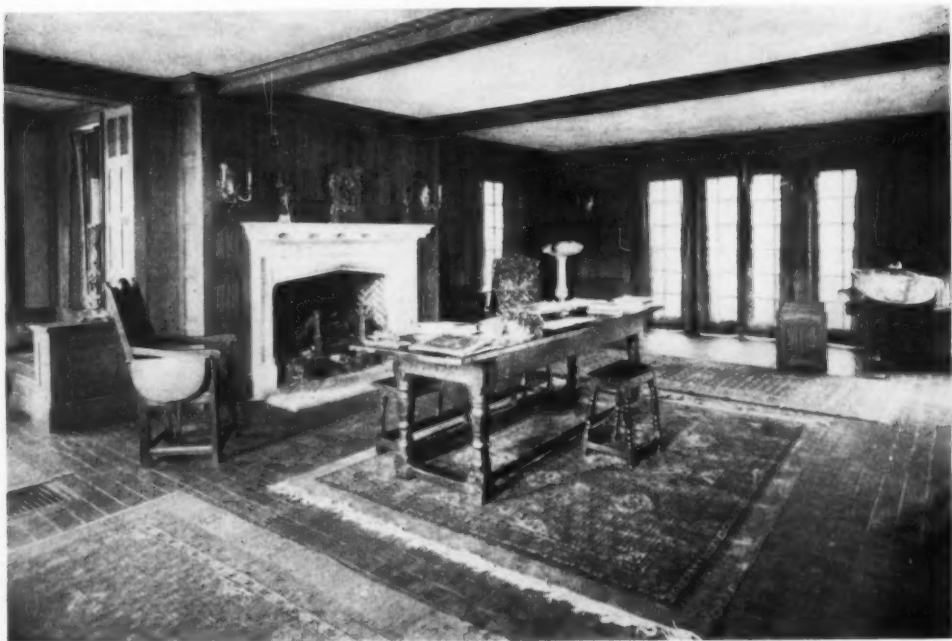
The same quality is apparent in the President's room in the Columbian National Life Building in Boston, where, as well as in the living room of the William A. Whitcomb house, the architects have infused a happy feeling of the English. The last mentioned room, indeed, seems one of the most attractive interiors shown.

The hallway of the Charles E. Bryan house at Havre de Grace, in Maryland, is a charming study in what might be called "informal Colonial" architecture—the railing suggesting a lightness and grace somewhat to be associated with Chippendale and the whole presenting a quality of *character*, the attainment of which is very easy to miss in a treatment bringing into play so little ornamental detail.

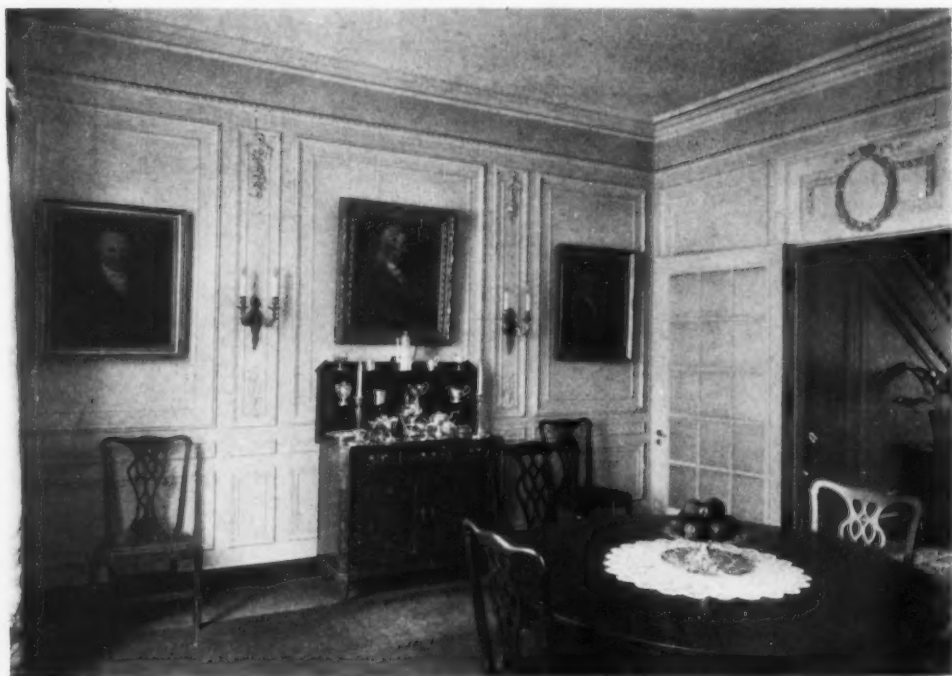
In the two dining-room interiors



HALL, RESIDENCE OF GEORGE M. NOWELL, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



LIVING ROOM, RESIDENCE OF WILLIAM A. WHITCOMB, ESQ., BOSTON, MASS.
Parker, Thomas & Rice, Architects.



DINING ROOM, RESIDENCE OF J. H. PARKER, ESQ., BOSTON, MASS.
Parker, Thomas & Rice, Architects.



DINING ROOM, RESIDENCE OF J. H. PARKER, ESQ., BOSTON, MASS.
PARKER, THOMAS & RICE,
ARCHITECTS.

shown, from Mr. Parker's own house, there is a suggestion that for all his pleasant facility in other styles, he has a slight personal leaning toward the most refined period of French architecture—and it is this feeling, perhaps, subtly infused through all the work of the firm, that contributes more significantly than any other toward the nicety and precision of its detail.

That a firm of architects need by no means best be supposed to "specialize" in a "style" (thereby running danger of narrowing its sensibilities) might be proved, after a study of the foregoing interiors, by examining the very charming Adam dining room of the L. Z. Leiter house. Here is refinement thrice refined, and, withal, a distinctly happy rendering

of a historic decorative style which is, perhaps, to be reckoned the most difficult of all to reproduce convincingly to-day. And again there are the naively simple interiors of the Baylies cottage, remarkable for their adherence to the more rugged but home-like ideals of our earliest Colonial architecture. If the architect, like the artist of Plato's definition, is one who "brings all things into order, making one part to harmonize and accord with another, until he constructs a regular and systematic whole"—certainly Parker, Thomas & Rice, by their showing of widely diverse work, involving widely diverse requirements, deserve, for the remarkable consistency with which they have done this, sincere critical commendation. C. M. P.



THE PRESIDENT'S ROOM, COLUMBIAN NATIONAL LIFE INSURANCE BUILDING, BOSTON, MASS.

Parker, Thomas & Rice, Architects.



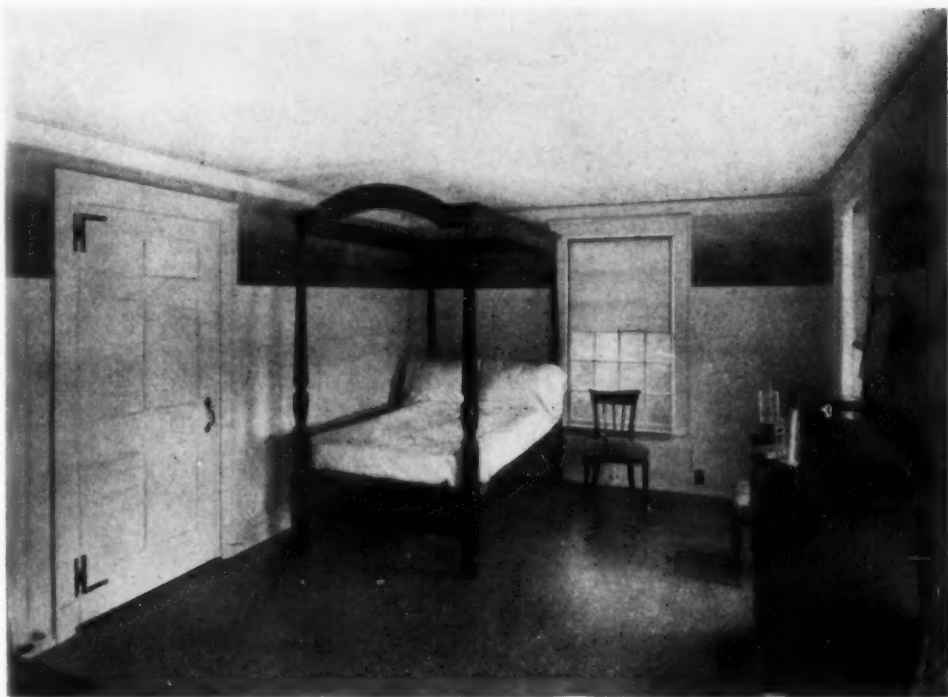
COTTAGE ON THE ESTATE OF WALTER C. BAYLIES, ESQ., TAUNTON, MASS.
Parker, Thomas & Rice, Architects.



RESIDENCE OF CHARLES E. BRYAN, ESQ., HAVRE DE GRACE, MD.
Parker, Thomas & Rice, Architects.



HALL, RESIDENCE OF CHARLES E. BRYAN, ESQ., HAVRE DE GRACE, MD.
PARNER, THOMAS & RICE,
ARCHITECTS.



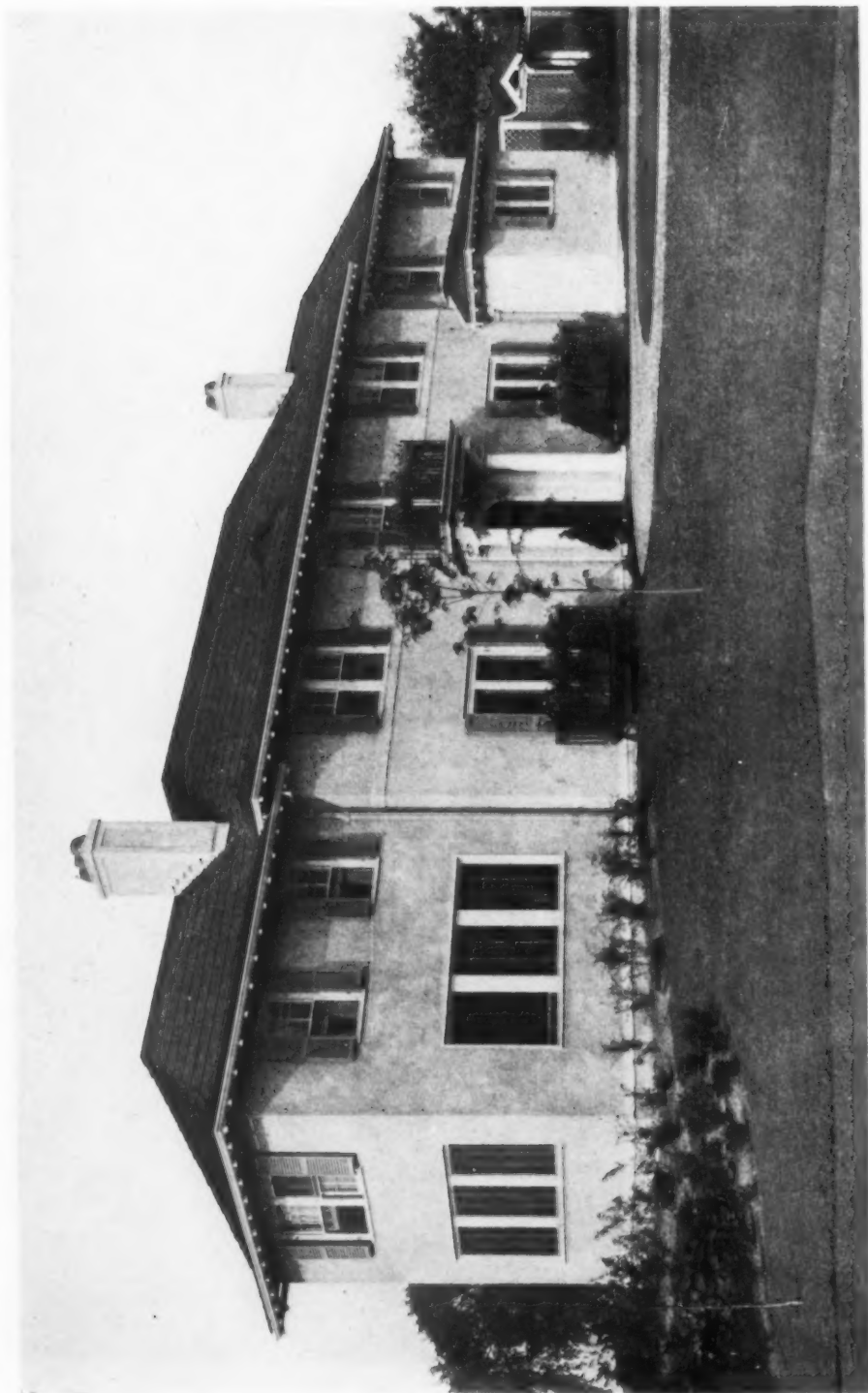
INTERIORS OF THE COTTAGE ON THE ESTATE OF WALTER C. BAYLIES, ESQ.,
TAUNTON, MASS.
Parker, Thomas & Rice, Architects.



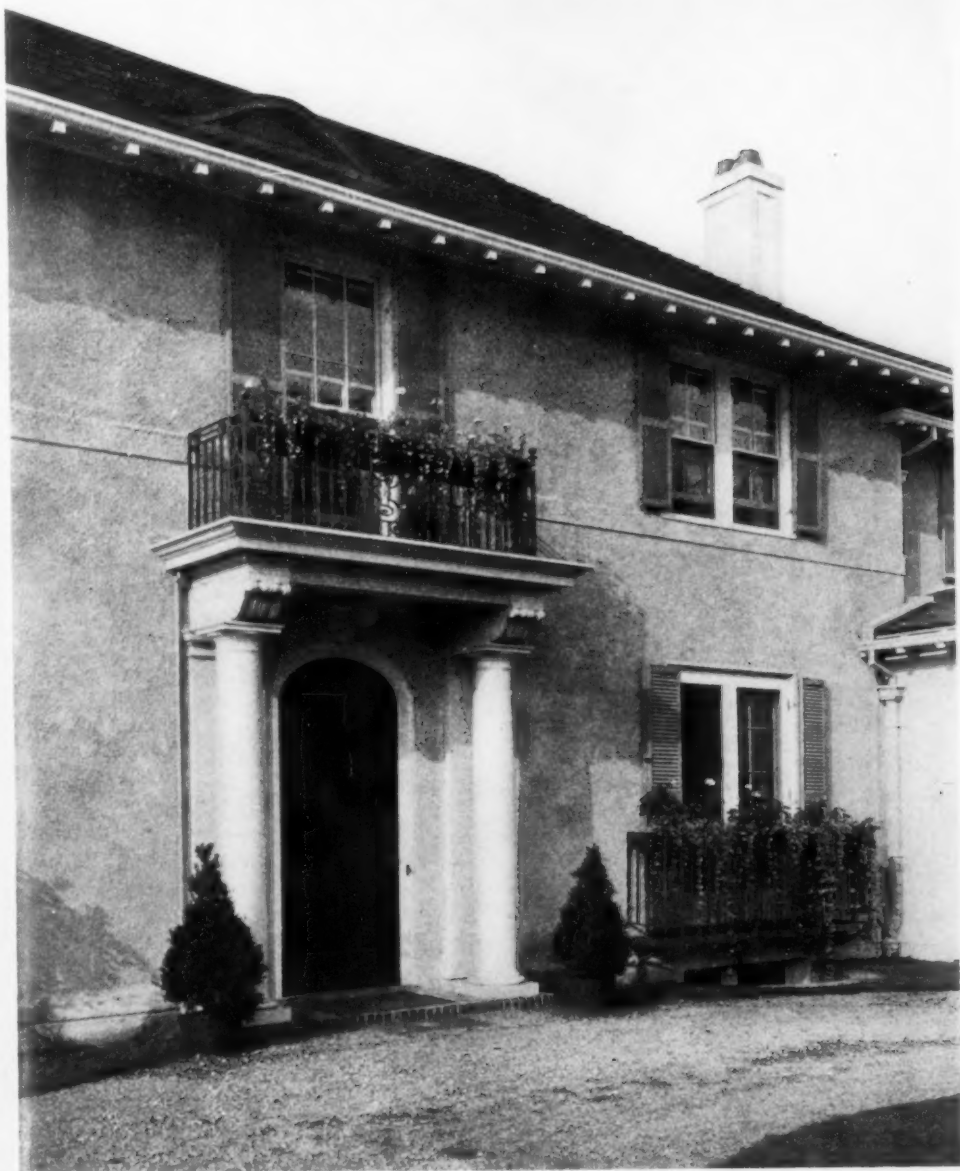
DETAIL OF DOOR, COTTAGE ON THE
ESTATE OF WALTER C. BAYLIES, ESQ.
TAUNTON, MASS.



GARDENER'S COTTAGE, ESTATE OF OLIVER
AMES, ESQ., NORTH EASTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



RESIDENCE OF E. S. WILLIAMS, ESQ., NAHANT, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



ENTRANCE DETAIL, RESIDENCE OF
E. S. WILLIAMS, ESQ., NAHANT, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



TWO WAREHOUSES, BALTIMORE, MD.
Parker, Thomas & Rice, Architects.

ON THE WORK OF THE LATE DESIRÉ DESPRADELLE

~BY FRANK A. BOVRNE, MIT '95



ON MONDAY evening, March 10, 1913, memorial exercises preliminary to opening an exhibition of the work of the late Désiré Despradelle, architect and professor of architecture for 20 years at the Massachusetts Institute of Technology,

were held at Copley Hall, Boston, Mass., with memorial addresses before a large number of architects, students and others.

The hall was well arranged and hung and the decorations showed the characteristic genius of the architectural department of the Institute of Technology.

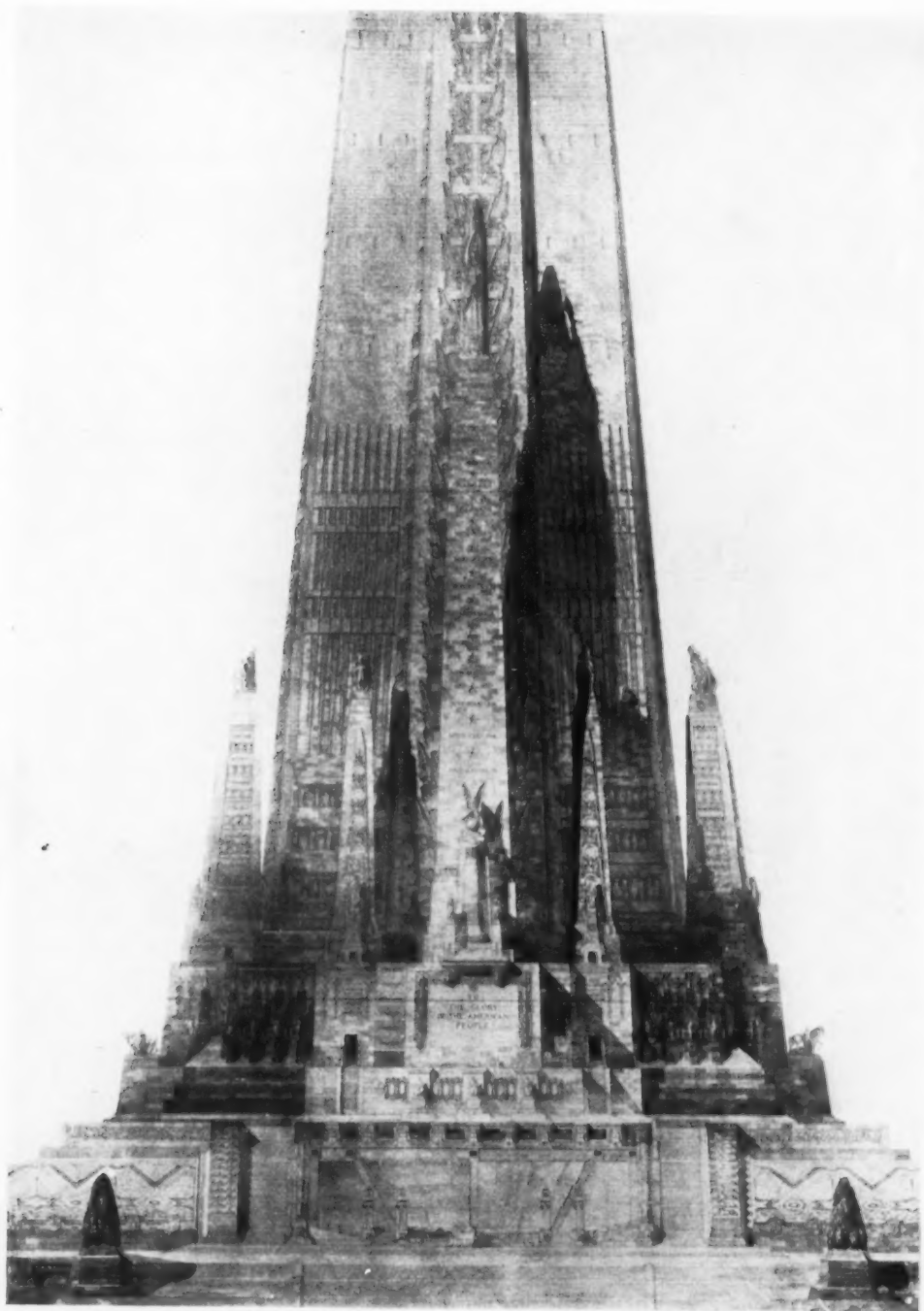
Mr. R. Clipston Sturgis spoke of the extent of Despradelle's work, and of architectural development in the course of his 20 years in this country. Guy Lowell recalled his atelier-Pascal—in Paris; Thomas Hastings, of the firm of Carrere & Hastings, spoke of his influence in America in the teaching of planning, and legitimate methods of study and composition. Dr. Maclaurin, of the Institute of Technology, who was introduced as about to receive the best kind of an architectural education in the construction of the new Institute buildings, spoke of Despradelle's sympathy and enthusiasm and notably of the power, so rare in a teacher, of being able to develop the student's own abilities rather than impress on him the point of view of the instructor. "He never forced a student into his mode of thinking or method of attacking a problem. The campaigns of his pupils would require a map of the whole country."

The writer of these notes could add many personal incidents of the first few years after Despradelle's arrival at the Institute; how, when not more than a third of the students could understand French, his facile black pencil and the students' meagre translation made his meaning understood. He would stop to talk with the students on the street, and I remember while standing with him near Trinity Church where one sees the fine composition of the apse of Trinity and the front of the Public Library at the same glance, how he grasped my arm and called my attention to the wonderful artistic feeling and inspiration of that part of the Church compared with the more studied, but colder front of the Library.

I shall never forget the enthusiasm he created on his arrival at the Institute. Even in the junior class his visits were almost daily, and we all had the inspiration of his enthusiasm fresh from the ateliers of Paris.

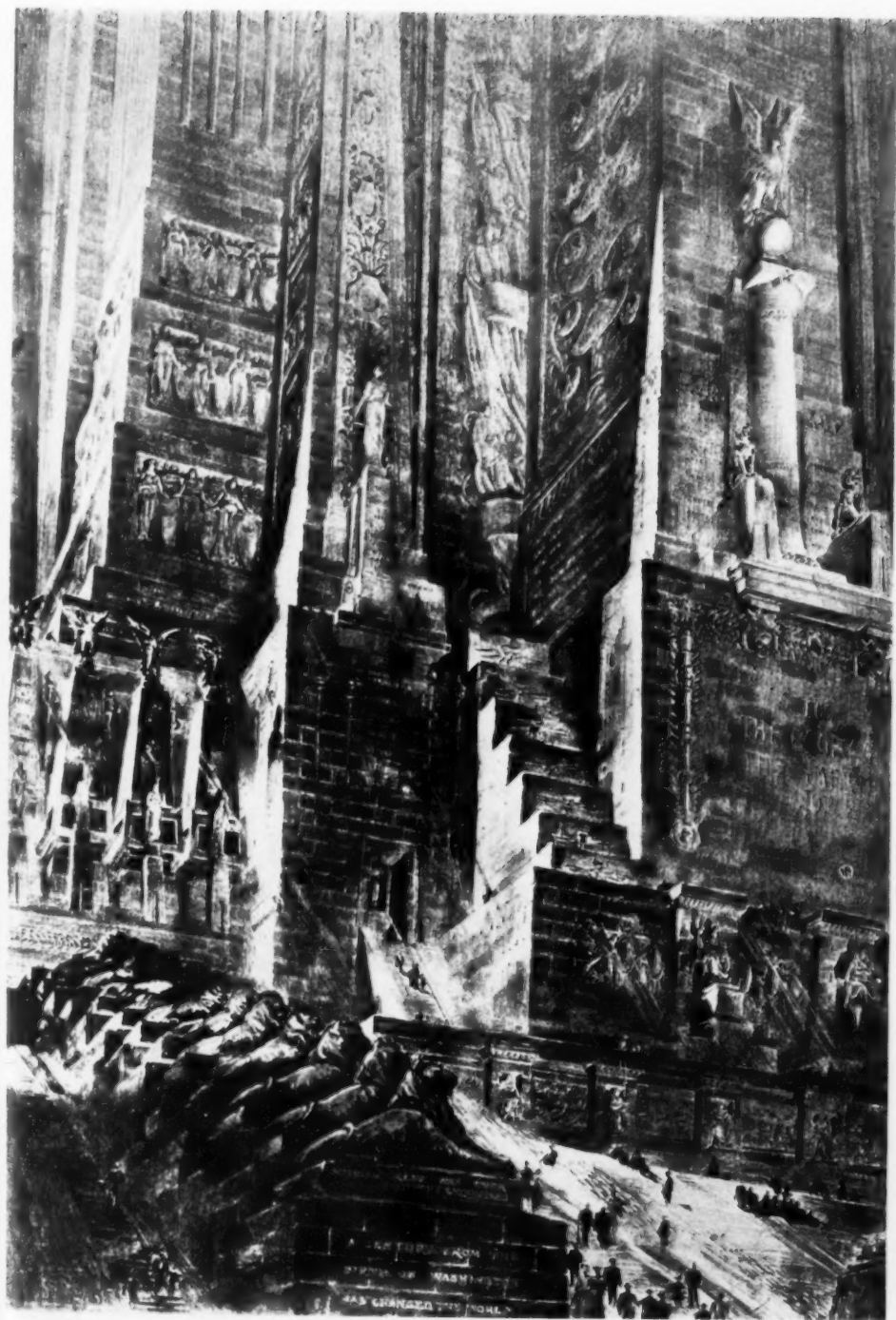
His influence changed the attitude of students from individual competitors to competitors who were mutually helpful. From a class where the students were working each in his own little cell, looking askance at anyone who glanced at his work he brought up a group of mutually helpful critics, with co-operation and assistance on the same drawings by lower and upper classmen.

He was a good story teller and at one of the students' dinners, he told of his difficulties with the English language, how the waiter had brought him a cigar when he asked for sugar, and how he had misdirected a family of immigrants and sent them toddling from the Park Square station toward the Institute when they had asked for a point in



(From the Despradelle Memorial Exhibition.)

DETAIL, BEACON OF PROGRESS MONU-
MENT. DRAWN BY DESIRE DESPRADELLE.



(From the Despradelle Memorial Exhibition.)

DETAIL, BEACON OF PROGRESS MONU-
MENT. DRAWN BY DESIRE DESPRADELLE.

exactly the opposite direction; that assumption of a knowledge of the ways of the streets of Boston burdened his conscience for a long time. He lived at that time on Beacon Hill and disliked waiting for the West End car, "*ce petit coquin jaune*" as he called it.

As an instructor his ability to reveal to students that the proportions of a building could be developed through the plan was far ahead of that of any other teacher. He was always interested in the welfare of his students after graduation, and was willing to help when they went to him with their problems.

Graduates from his classes have since taught in the University of Pennsylvania, Washington University, St. Louis; University of Illinois, and the Carnegie Technical Schools. He contemplated publishing a book on planning and plans, and it is to be regretted that this was not done. However, the instruction that he gave not only at the Institute but also at the Boston Architectural Club, and by lectures at Harvard and in New York, has been better than any other method of carrying his influence throughout the architectural profession. As Dr. Maclaurin said, "passing into the tradition of a great school, his influence can never fade from the land."

The exhibition was open March 11 to 15, at Copley Hall, the room made familiar by the Whistler, Sorolla and other exhibitions of the Copley Society.

The first impression was amazement at the amount of individual work by Despradelle. Two of his prize designs made as a student at the *Ecole des Beaux Arts*, Paris, *Siège d'un Gouvernement Militaire*, in the *Concours Labarre* and *Chateau d'Eau*, in the *Concours Rougevin*, were loaned by the French Government; and also the *Etablissement de Bains*, which received the highest award in 1889 in the competition for the *Grand Prix de Rome*, receiving the second *Grand Prix*. Two other *Grand Prix* designs were exhibited, and "*monument à Jeanne d'Arc*," made in 1890, and the "*Musée d'Artillerie*" made in 1892.

The "skyscraper" drawing made while a student at the School of Fine Arts, lacked any strong structural or

base lines near the ground, as he always insisted that this was one of the conditions of skyscraper design—practically to put a building on a plate glass base with as much circulation at the ground level as possible; this characteristic is found in the mercantile buildings which he designed.

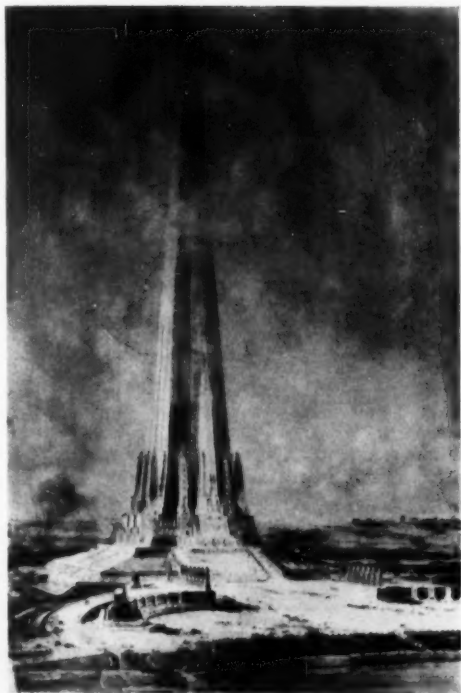
The studies for the Phoebe Hearst competition for the University of Chicago were fully as interesting in their way of showing the development of the design as the final drawings which were lost in the San Francisco fire.

The Beacon of Progress received the first gold medal at the Paris Salon in 1900. This design was the result of a series of studies inspired by the Columbian Exposition at Chicago in 1893 which he saw as one his first impressions of America. The suggestion of this shaft, 1,500 feet high, erected on the site of the Exposition, would be a worthy memorial of the White City, and typical of the progress of the American people.

The large elevation drawing had the place of honor at the end of the Exhibition Hall, and on either side were the two smaller perspective drawings that were purchased by the French government and loaned for the exhibition from the Luxembourg Gallery. These and the detail drawings were sufficient number to form a complete exhibit in themselves; in fact, one of the most interesting arrangements of drawings ever made at the Institute of Technology was the semi-circle in the studio of the Architectural Building of these drawings soon after their completion.

Despradelle's work as a practising architect, including the competition drawings and studies for the Peter Bent Brigham Hospital, his last work, were placed in Allston Hall, the smaller exhibition room. The plan of this hospital, its relation to the Harvard Medical School Buildings, the well worked out exterior and interior circulation, shows the practicability of the method of planning that he taught.

Studies were also exhibited showing his advisory work, sketches that he made for the proposed Harvard Library, and for the Boston Museum of Fine Arts.



THE "BEACON OF PROGRESS"—A MONUMENT DEDICATED TO THE GLORY OF THE AMERICAN PEOPLE, BY D. DES-PRADELLE.

1st Gold Medal, Paris Salon, 1900, Luxembourg Gallery.)

ere, through one of his favorite pupils, he was able to see his preliminary studies carried into execution.

Among the last of his personal efforts and in many ways showing his eminence in planning, his thorough knowledge of the needs of the Institute, and his interpretation of architectural style in a form pleasing to American taste and appropriate to its purpose and environment, his design for the new location of the Massachusetts Institute of Technology is preeminent.

It will be difficult to conceive a better scheme, and it is to be hoped that the inspiration of his twenty years' association with the Institute will not be lost in the design for the new buildings as they are now to be built.

The three accompanying illustrations selected from numerous drawings and studies of the Beacon of Progress, show

not only the scale of this enormous monument, but express admirably the importance of one of the elements of design on which Despradelle always insisted, the expression of scale. The perspective, with the cloud drifting across the monument gives a good idea of its size, but this is greatly enhanced by the detail elevation which shows the smaller obelisks, the huge amphitheatre at the base of the monument between the double line of lions which are so small in the drawing as to be hardly distinguishable, yet are clearly shown in the large perspective detail. The drawing of the monument and the perspective detail are owned by the French government.

WORK AS A STUDENT AT THE "ECOLE DES BEAUX ARTS," PARIS

- 1 Siege d'un Gouvernement Militaire. Concours Labarre (Prix).
- 2 Chateau d'Eau. Concours Rougevin—Prix.
- 3 Pont. Concours d'Ecole.
- 4 Monument dans un Pantheon. Concours Achille Leclerc.
- 5 Sky-scraper. Prix de reconnaissance des Architectes Americains.

Numbers 1 and 2 loaned by the French Government "Administration des Beaux Arts."

IN COMPETITION FOR THE GRAND PRIX DE ROME.

- 6 Etablissement de Bains. 1889. 1er—2nd Grand Prix.
- 7 Monument a Jeanne d'Arc. 1890.
- 8 Musee d'Artillerie. 1892.

No. 6 loaned by the French Government "Administration des Beaux Arts."

PHOEBE HEARST COMPETITION FOR THE UNIVERSITY OF CALIFORNIA.

- 9 Studies.

(The Final Drawings were destroyed in the San Francisco fire, April, 1906.)

BEACON OF PROGRESS.

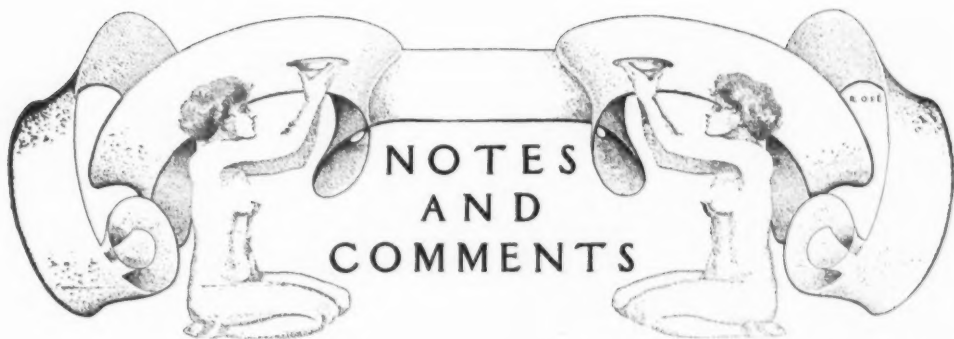
- 11 A Monument dedicated to the Glory of the American People.
- 12 and
- 13 Original Drawings purchased by the French Government and loaned to the exhibition from the Galerie du Luxembourg.

ADVISORY WORK.

- 14 Harvard Library.
- In collaboration with Messrs. C. A. Coolidge and Guy Lowell.
- 15 Massachusetts Institute of Technology.
- 16 Boston Museum of Fine Arts. Guy Lowell, Architect. Advisory Architects, D. Despradelle, Edmund M. Wheelwright, R. Clipston Sturgis.

WORK AS PRACTISING ARCHITECT.

- 17 Drawings and Studies for Business Buildings, etc.
- 18 Competition Drawings and Studies for the development of the Peter Bent Brigham Hospital.
- 19 Miscellaneous.



NOTES AND COMMENTS

Arbitration vs. Litigation.

We have received a copy of an interesting monograph, just off the press, from the pen of Mr. G. Alexander Wright, who should be reasonably well-known by the profession from his previous manual known as "Wright on

Qualities."

This newly published work, "Wright on Building Arbitrations," should prove of definite assistance to any members of the profession who are unfortunate enough to find any work upon which they are engaged to be threatened with or involved in litigation. In the first place Mr. Wright's new manual forcefully brings out the advantage of arbitration over suits of law for the adjustment of building and technical disputes, and secondly describes in detail the various steps desirable in arranging arbitration, outlining succinctly the several duties of the Building Arbitrators—what to do and what to avoid in conducting such technical disputes as may arise in building operations.

In the author's preface, the work is further described as follows: "'Building Arbitrations' is not a law book in any sense of the word, nor is it intended to be used as such. The principles of Arbitration are, however, not difficult for the layman to understand, and my aim has been to compile and codify the facts in a common-sense and convenient form, with such information as will enable the Architect, the Contractor and the Engineer to act intelligently, and in order, when it becomes necessary, to occupy the honored position of Arbitrator or Umpire without, I hope, transgressing those statutory requirements essential to a properly conducted Arbitration." A synopsis of the contents should serve to acquaint anyone interested in the subject with the scope of the manual: Introduction—Building Arbitration; Its Advantages. Arbitration: Its Place in the Work of the Architect, Con-

tractor and Engineer. Arbitrators: Their Qualifications, Duties, Etc. Submitting Matters in Dispute to Arbitration; the Submission, Mode of Procedure, the Award. Compensation of Arbitrators and Umpire. Convenient Forms.

A Vanishing Landmark.

Each year finds New York with fewer architectural and historical landmarks—we can watch the demolition of the dismal and hideous blocks of "brown stone fronts" without a tremor. Neither architecturally nor historically could they be felt a loss, but when such demolitions occur as that which swept away half of grand old "Colonnade Row" on Lafayette Place, and when it is proposed to tear down the old Astor House on lower Broadway, there seems cause for serious regret. Monuments of the classic revival are rare in this country, and especially in New York City, and now we learn that the site of old "No. 7 State Street" is to be occupied by a tall office building. Thus there will vanish another century-old landmark, for the picturesque building was erected about 1800, and has been the scene of many happenings of local historical interest. Architecturally, it is very interesting to note that the facade, with no less than five angular breaks, or changes in direction, has been given a superficial but successful effect of symmetry by the bold and ingenious expedient of running a colonnade directly across it. The proportions of the horizontal divisions are almost identical with those of "Colonnade Row," except that the base is a trifle higher, and rests upon a basement above the street level, instead of directly upon the street. Also the columns are taller and more attenuated, yet, in their use here, peculiarly pleasing and dignified.

Speaking of the numbered days of old "No. 7," a newspaper writer says:



A VANISHING LANDMARK—NO. 7 STATE STREET, NEW YORK CITY

Built about 1800.

"Coinciding with the passing of the old Astor House, this wiping out of the picturesque State Street corner will cause to be sadly missed a century-old landmark that linked the present Battery Park with the earliest white man's settlement and fortification of Manhattan Island.

"When this house was in its prime the real old Knickerbocker merchants who bequeathed their honored names to subsequent generations of New Yorkers lived mostly in the neighborhood of the Bowling Green and the Battery.

"Stephen Whitney, one of New York's few millionaires in his day, and a well-known character in the young metropolis, had his home on Bowling Green Place. Robert Goellet lived on State Street, and his brother Peter at No. 32 Broadway.

"Towards the middle of the last century the Rhinelanders moved away uptown to Washington Square, the Schermerhorns to Great Jones Street and the Leroys to Lafayette Place. But these people were futurists, so to speak. A large number of the old families of the city still lingered around lower Broadway and the adjacent streets.

"The Battery was always the objective point of their afternoon promenades, whether they lived in its immediate vicinity or as far uptown as the then center of fashion, Bleecker and Bond Streets. The Sunday parade of belles and beaux moved southward past Trinity Church and down to the old trysting place, the locust trees, grassy common and gravelled walks, across which sunny State Street looked upon grim Castle Garden.

"By the way, in excavating for the foundations of the new Barge Office, a number of antique Revolutionary cannon were unearthed.

"Pearl street was a grand rendezvous of these bygone captains of commerce, the New York shipping merchants. In that sadly altered thoroughfare to-day some of their weather-beaten and faded signboards remain as relics; and oldtimers passing by can almost fancy the ghosts of a lost merchant marine haunting their slackened footsteps."

A Southern Exposition.

Below is shown a reproduction of the preliminary drawing for the general layout of The "Southern States" Exposition to be held in New Orleans. It is stated that the idea of this exposition is not necessarily to compete with the Panama-Pacific Exposition to be held in San Francisco in 1915, but is the result of a decision of certain prominent Southern merchants and others to create a permanent home for exhibits of the manufactures and products of the South and also to make the exposition an occasion for bringing the Southern States into a closer relationship with the products and commerce of the Latin-American Republics, for whom New

Orleans is the logical doorway to the United States.

The architects selected to carry out the planning and design of the exposition are Stevens and Nelson of New Orleans, with F. W. Fitzpatrick, of Washington, D. C., as consulting architect.

Honors Abroad.

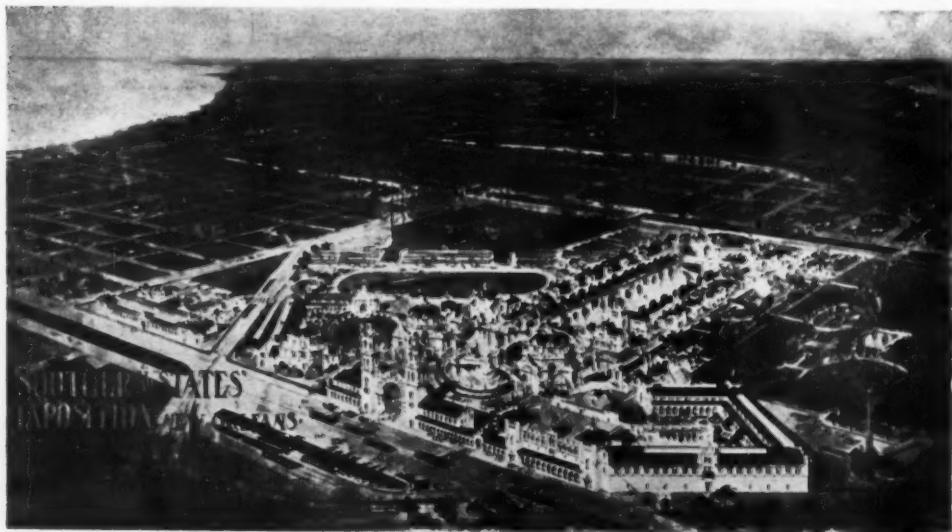
Mr. B. J. S. Cahill, of San Francisco, was recently elected a fellow of the Royal Geographical Society of London.

Mr. Cahill has devoted much time to the city planning problem, being one of the first in the United States to project city improvements on a broad scale. He has even been called the originator of the "civic center."

The "civic center" idea was first conceived by him in 1904, when he presented the idea to the late Daniel H. Burnham.

Among Mr. Cahill's contributions to geographic science is his newly invented project for laying out all the land of the world in one comprehensive map without exaggeration or distortion.

The only other member of the American Institute of Architects who enjoys the distinction conferred upon Mr. Cahill, is Ralph Adams Cram, of Boston.



PRELIMINARY LAY-OUT FOR THE SOUTHERN STATES EXPOSITION, NEW ORLEANS
Stevens & Nelson, Architects.

F. W. Fitzpatrick, Consulting Architect